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Impressions of Italy and the Riviera.

BY ARTHUR M. ABELL.

GENOA, December 26, 1911.

On arriving at Genoa only six hours after having crossed the Alps via the St. Gotthard tunnel in a blinding snowstorm, the soft, balmy air, the flowers in full bloom, the green trees and the orange groves with their abundance of yellow fruit, created an impression never to be forgotten. The rapid transit from one extreme to the other made the contrast exceedingly vivid. Genoa is a beautiful city. It is much more beautifully located and far more typically Italian than Milan, and for that reason I preferred to make its acquaintance first. Its charming situation at the base of a small mountain range, its pretty harbor, its quaint old narrow, winding streets give the town a very picturesque appearance. From the citadel, which has a commanding view of the whole town, the blue Mediterranean and the surrounding country, a beautiful view of the snow clad maritime Alps can be had.

It had always been my desire to hear real Italian opera sung in Italy, and as good luck had it, "Trovatore" was given the night of my stay in Genoa. The performance turned out to be scarcely more than respectably mediocre, however. Nearly all of the singers had an excessive tremolo and their acting was not nearly as impassioned as I had expected to find it. The orchestra was fairly good and the conducting was excellent.

Mrs. Abell and I had an amusing experience in seeking out the house in which Paganini was born. The Columbus

This fellow put us on the right track, so after a short search we found the Passo di Gatta Mora, a very tortuous, hilly and sordid street, so narrow that it can be traversed only on foot. Here, at No. 38, we discovered



THE CASINO AT MONTE CARLO.

the house in which Paganini was born. It is an old, ramshackle building, nine stories high and only about to feet wide, including the staircase. The room in which Paganini lived and practised as a boy is only about 6 feet wide; it is lighted by two small windows, but as the street itself is more like a tunnel than anything else, never a ray of sunshine penetrates into the gloom of this wretched little dwelling situated on the second floor. It is a wonder that the boy ever survived amid such surroundings, particularly when one considers that his father made him practise from ten to twelve hours a day, and that he probably never had anything but macaroni to eat. A cheerless childhood Nicolo must have had, and it is no wonder that his health was undermined, and that as a grown man he never knew what it was to feel well. The house is in a wretched condition and it is a disgrace that the heirs of Paganini, who are wealthy people, should allow it to remain so. The building is 400 or 500 years old.

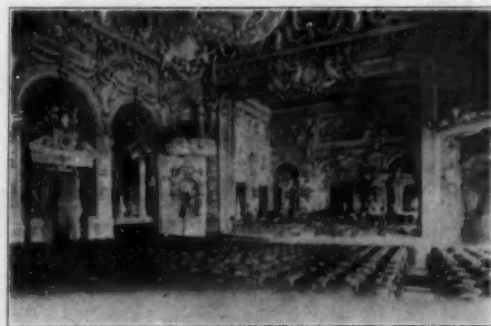
A tablet, placed under the window from which Paganini's wonderful strains were wont to entertain the neighborhood, bears the following inscription:

Alta ventura sortita
ad utile luogo
in questa casa
il giorno XXVII di Ottobre dell' anno MDCLXXXII
nacque
a decoro di Genova e dell' Italia del mondo
NICOLÒ PAGANINI
nella divina arte
dei suoni in'operato maestro.

(Translation.)

By decree of fate there was born in this humble place and in this house on the 27th day of October, 1782, to the glory of Genoa and the delight of the world, Nicolo Paganini, in the divine art of tone the incomparable master.

According to the best Paganini biographers, the great violinist was born on February 18, 1784, so both the year



INTERIOR OF THE OPERA HOUSE AND CONCERT HALL AT MONTE CARLO.

and the month, as well as the day itself are wrong on the tablet. Of great interest to me was Paganini's violin. It is by no means beautiful, but, on the contrary, is a rough specimen of Joseph Guarnerius del Jesu's handicraft. It is gross in wood, inelegant in outline and has not the characteristic stamp of the best known Guarnerius violins. It must have been wonderful in tone, however, or Paganini would never have chosen it. We made inquiries as to how often it is taken out and played upon and were informed that it has been played on only by Joachim and

Hubermann in recent years. It is not taken out every year, as has frequently been stated. Directly under it lies in its case the Stradivarius violin that Camillo Sivori played on his international concert tours. This, too, is a rather poor looking specimen of Stradivarius' art.

NICE, December 30, 1911.

Leaving Genoa next morning we took the train for Nice and enjoyed all day long one of the most picturesque and delightful railway journeys that the world affords. The track follows the coast closely the entire distance, so that the eyes of the traveler are continually delighted with a view of the beautiful blue Mediterranean as well as of the ever increasing luxuriance of the tropical vegetation. Nice is justly called the "Pearl of the Mediterranean," and is an ideal place for a winter sojourn. Here is focused during the season the wealth and fashion of all Europe and of a good part of America. Such a brilliant international public as is here and at Monte Carlo is to be met with nowhere else. Musical entertainment is provided in the way of opera and good symphony concerts. The orchestra at the Casino is made up entirely of the first prizes of the Paris Conservatory.

Our first visit to Monte Carlo was under ideal conditions. We were taken over by Mr. and Mrs. Blumenberg in their luxurious touring car. The road skirts the sea the entire distance of 22 miles and is picturesque in the



PAGANINI'S GUARNERIUS VIOLIN IN THE GENOA MUNICIPAL MUSEUM.

extreme. We returned just at eventide and the rays of the setting sun painted the waters of the Mediterranean with the most gorgeous colors; the heavenly blue of the sea itself, the exquisite cloud effects and the wonderful colors reflected from the sky all made a picture which we all agreed was unique. None of us had ever seen anything like it.

MONTE CARLO, January 2, 1912.

Monte Carlo, however, is yet more ideal and is a veritable Garden of Eden. In the garden near the Casino all kinds of palms and tropical plants grow in great profusion, in fact all along the coast there is great luxuriance of growth. Orange and lemon groves vie with one another and orange trees in full bloom decorate the gardens of the most humble dwellings. Olive and fig trees also grow in abundance and there is an endless variety of cacti, with their curious blossoms. From the village of La Turbie, which is situated immediately back of Monte Carlo on a mountain 500 feet high, a magnificent view of the Mediterranean and of the Côte d'Azur can be had. On a clear day Corsica, 115 miles distant, can be seen. We saw the remains of an old Roman tower, built by Augustus at La Turbie, and near this village is the suicides' cemetery, peopled with gamblers who staked and lost their all at the famous Casino.

The management of that great blot on civilization, the Monte Carlo Casino, takes good care that little gets into the papers about the many suicides and their special cemetery on the hill. If the international tourist knew more about this place and its occupants, he would not be so eager to stake his money on roulette and trente et quarante. Mrs. Abell and I tested the games thoroughly



THE HOUSE IN WHICH PAGANINI WAS BORN AT GENOA.

house is well known and easy to find, as there are guides who make a specialty of conducting Americans thither. But no one seemed to know about the house in which the immortal violinist was born. Curiously enough, not even in the Municipal Museum, where we inspected Paganini's Guarnerius violin, which is kept there sealed up under a glass case, could we ascertain the exact whereabouts of the Casa di Paganini. The official who showed us the violin said that so far as he knew it was near the Via Ripalti, so repairing thither we began inquiries. It is a poor part of the city and the people of the street, of whom we made inquiries, knew little and were concerned still less about their illustrious countryman. The populace seemed much more interested in the two strangers who were out on such a peculiar quest, and soon we were surrounded by a large crowd of shopkeepers, loafers and street boys. Finally one man came forward and said he knew where the Paganini house was and would conduct us to it. So we followed him through narrow, tortuous streets until he stopped before a very sordid looking building, and said that it was the house we were in search of. I happened to know that the Paganini house bears a tablet with an inscription, and as there was none on this house, I protested. "Well," exclaimed the man, "my name is Paganini and this is my house!"

Inquiry proved that his name actually was Paganini, although he had never even heard of the great violinist, much less of his home, although it was scarcely a stone's throw distant. While we were conversing with the rival Paganini, an old man, somewhat more intelligent than the average street loafer, joined the crowd, and when we explained our mission to him, he said:

"I know who you mean. That was a man who played the fiddle and died nearly 100 years ago."

theoretically—that is, on paper—and discovered that the chances of gain are slight indeed. We watched hundreds of gamblers and saw their money swept away and raked in by the croupiers with an indifference that was exasperating. Twenty-franc pieces cut no figure at all; the big gamblers stake 100, 500 and 1,000 franc bills. We saw one wealthy Russian stake and lose 20,000 francs in a few minutes, and we were informed by an intelligent Englishman who had been watching the players at Monte Carlo for the past five years that this same Russian had, during that time, lost 7,500,000 francs. The Russians, it seems, are the heaviest plungers.

In the public gambling rooms there are fifteen tables, with about thirty persons at each one, and from ten o'clock in the morning until twelve at night the gambling goes on incessantly. The chances of loss are so great and those of gain so small that it is a mystery that any one will play at all. Moreover, the fact that the bank declares about 28,000,000 francs dividends annually, besides paying the enormous running expenses, ought to convince the public that this money must come out of their pockets. There is no such thing as getting rich at Monte Carlo; it is all a myth. Those who play long enough are sure to lose in the end. When some one succeeds once in three or four years in "breaking the bank," as it is called, which simply means that the amount of cash that the bank has on hand at one table has been momentarily exhausted, it gets into the papers through the management and a big fuss is made about it. But no word appears in the papers of the hundreds and thousands of individuals who sacrifice their hard earned money in order that this fearful establishment can be kept up. It is a wonder that some desperate person has not long since blown the Casino to atoms with some explosive while taking his own life.

Excellent symphony concerts are given at Monte Carlo under the direction of Jehin, and the Opera during the short season of two months, under the direction of Raoul Ginsburg, is first class and has acquired international fame. The price of admission is 20 francs to any seat in the house; there are only 500 all told, and they are all on the ground floor, as there are no balconies. The only seats outside of the parquet are a couple of loges and the elegant private box of the Prince of Monaco. With such a small seating capacity the Monte Carlo Opera can take in only \$2,000 a performance, so that it must be run at a big deficit. The winnings of the Casino, however, are sufficient to cover everything.

Of great interest is the Oceanographic Museum, founded by Prince Albert of Monaco, who for years has made a specialty of deep-sea exploration. This museum is filled with all sorts of interesting trophies of the deep. This, too, could not exist but for the great gambling hall. The Prince of Monaco maintains an army commensurate in strength with the size of his principality, which covers but a few acres of ground: the army consists of ninety-six soldiers and four officers.

MILAN, JANUARY 6, 1912.

On our way back to Berlin we stopped at Milan to attend a performance at the famous Scala. It chanced that

Humperdinck's "Königskinder" was given that night. It was a very good performance, but in no way remarkable. The Scala Orchestra is very fine, although not quite so good as the Vienna or Berlin Royal or Philharmonic Orchestras. The opera houses of the large German cities seem small in comparison with La Scala, which, with its six balconies and its immense stage, makes an imposing



THE GREATEST ARCHITECTURAL WONDER OF THE WORLD—THE MILAN CATHEDRAL.

impression. It was only two-thirds full, as the prices of admission are high. If the attendance is always as poor as on the night we were present, it is not surprising that there is a large annual deficit, even though the season is so short. In point of operatic management Italy is far behind Germany.

La Scala, the world's most famous opera house, is, of course, of the greatest interest to musicians, but Milan has two other attractions which for the general tourist



THE INTERIOR OF LA SCALA OPERA HOUSE AT MILAN.

are still more absorbing—Leonardo da Vinci's "Last Supper" and the Cathedral. The tooth of time has gnawed deeply into the celebrated masterpiece of Leonardo, so that but little remains of this great fresco. Sad to relate, it is only a question of years now before it will be entirely obliterated. The Milan Cathedral is a veritable mine of inexhaustible delight to the lover of architecture. One can wander for days in and over this magnificent edifice without exhausting its beauties. It is much longer and broader than the Cologne Cathedral and much richer in sculptural decorations. This unique structure, which

was begun in 1386, was built entirely of marble, and cost 550,000,000 francs. Many of the multitudinous figures which adorn it were fashioned by famous sculptors at great cost. From the tower, 350 feet above the ground, we had a magnificent view of the entire range of the Alps from Mont Blanc to the Dolomites. It was one of the most vivid and lasting impressions of our entire trip.

Louis Persinger, American Violinist.

Louis Persinger, whose European tours have been followed with ever increasing interest because of the rapidity with which he has won his way into the hearts of the public, is constantly growing and perfecting his art, and owing to the remarkable facility with which he is gifted, he accomplishes in a very short space of time what others often work years to attain. The career of the young American, therefore, cannot fail to attract the greatest interest among music lovers. The freshness and vigor of youth lend an irresistible charm to his playing, but, on the other hand, are balanced by remarkable depth of feeling and maturity of conception; buoyant temperament and finish of detail added to these make an ensemble that always enthralls his listeners to spontaneous approval, as will be found in the following press notices:

We also made the acquaintance of a new violinist this week—Louis Persinger. He played himself into the hearts of his hearers at once by his splendid rendering of Nardini's E minor concerto. Again later—and particularly in Bruch's D minor concerto—he displayed a tone of extraordinary power and energy, an eminent technique and a temperamental style which was irresistible. He is certainly an artist whom we shall be glad to meet again soon in the concert hall.—Neues Münchener Tageblatt, February 11, 1911.

Louis Persinger's playing was an admirable complement to that of the pianist. Although his style is sharper, fresher, if I may say so, he interprets with a certain mastery which is pleasing. Lalo's concerto was especially interesting. His clean cut, buoyant playing noticeably adapts itself more readily to youthful and vivacious works, but one must, nevertheless, praise his interpretation of Beethoven's sonata in C minor, which opened the program.—L'Indépendance Belge, Bruxelles.

Louis Persinger was particularly interesting on account of his interpretative powers, which are guided by a sure feeling for style, giving to the adagio broad, rich tone and adding verve to the allegro. The performer was rewarded with lively applause for his warmly sympathetic interpretation of the beautiful concerto.—Schlesische Morgen-Zeitung, Breslau, January 17, 1911.

Cairns with Albany Musical Association.

January 16, Clifford Cairns, the popular New York bass baritone, sang with the Albany Musical Association, Arthur Mees, conductor, in Beethoven's mass in C. The press said:

Clifford Cairns sang with intense dramatic power, in a mellow voice. He is well fitted for oratorio work and the association is to be considered fortunate in its choice.—Albany Evening Journal, January 17, 1912.

Clifford Cairns, the basso, brought great distinction to his work, singing the solemn passages with a force and depth which impressed the audience greatly.—Albany Argus, January 17, 1912.

Schumann's "Manfred" was performed January 10 for the first time in Rome, Italy.

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BERLIN

JUNIOR ST. 21,
BERLIN, W., JANUARY 13, 1912.

Ysaye cast his magic spell over more than 5,000 people at the Philharmonic on Sunday and Monday—a spell so potent that probably not one person among all those listeners escaped it. Ysaye's art broadens and mellows and ripens as the years go by; the great violinist seems to drink at the fountain of eternal youth, for he stands today at fifty-three at the very zenith of his powers—and he stands alone. To him, and to him alone, is given that tone of molten gold, that brilliant technic that makes even the most difficult passages sound melodious, that majestic sweep and breadth of style, that passionate warmth—a warmth so penetrating that it melts hearts of stone—that illuminating interpretation, which makes even the dullest concerto to soar and sing and appear a thing of beauty. This may well be said of the Elgar concerto, which he introduced to the Philharmonic concerts. Of itself it cannot be called a thing of beauty, but Ysaye made it beautiful. To be enduring at all it needs just such a big, broad, noble, free and impassioned interpretation. In the hands of an ordinary performer its long drawn out measures and respectable mediocrity of invention must be unendurable. The rule is at the Nikisch-Philharmonic concerts to have the soloist play only one number, but with Ysaye an exception was made and he appeared twice on the program. His first number was also a novelty, in the shape of an old, forgotten concerto for violin, string orchestra and organ by J. M. Leclair the elder. The slow movement in the form of an aria is a beautiful bit of writing and gave the audience an opportunity to revel in the glorious golden sunshine of Ysaye's matchless tone. The two allegro movements, particularly the finale, are too antiquated and thin to afford pleasure to modern ears; at least, in a less beautiful interpretation that would be the case. With Ysaye it really does not matter what he plays, as everything he does is so inspiring. The illustrious Belgian scored the biggest success that any soloist has achieved at the Philharmonic this season. Nikisch opened the program with a magnificent rendition of Schumann's B flat major symphony and closed it with an equally admirable reading of Berlioz's overture, "Le Carnaval Romain." When Ysaye is soloist at a Philharmonic concert, the audience, usually rather reserved, takes on a festive mood.

A new violin concerto by Wladimir Metzl had its first public performance on Thursday, when it was introduced by Alexander Schuller, also a Russian, who gave a concert at Beethoven Hall with the assistance of the Phil-

harmonic Orchestra and Gabrilowitsch, conductor. Metzl has written some very clever things for piano and a symphonic work from his pen, entitled "The Sunken Bell," was produced here at a Philharmonic concert by Nikisch several years ago. The young man is a composer of uncommon gifts and of no little individuality. This new concerto for violin is an uneven work. The first movement contains a good deal of heterogeneous material, and it is only at the close of the difficult cadenza that he begins to write with real beauty. The slow movement contains excellent thematic material and superior workmanship; the first broad, flowing theme on the G string is interesting, and the orchestration is much better than in the first movement. The finale is somewhat peculiar; it opens with a sprightly theme played spiccato and then comes a lyric episode more in keeping with the character of the adagio. The sprightly theme is repeated, and a very lively coda brings the movement to a conclusion. Metzl has not yet found his own individual style; he is still groping. The novelty was played by Alexander Schuller with verve and finish and with a great deal of temperament. He has a big technic and his tone in cantabile parts is appealing. Later he was heard in Glazounow's concerto in A minor, Gabrilowitsch, besides following the soloist with great fidelity in the concertos, contributed two orchestral numbers—Mendelssohn's overture to the "Midsummer Night's Dream" and Liszt's symphonic poem, "Les Preludes." The latter composition, the only one of the two I heard, was given a magnificent performance. He took the opening with great breadth and somewhat slower than it is ordinarily heard, but he worked up to a splendid climax. It was a plastic reading, full of color and interest, and the impression he made with this, the most popular of Liszt's symphonic poems, was a powerful and lasting one. As a conductor, Gabrilowitsch is a force to be reckoned with; he is a musician, a personality and a temperamental interpreter of more than ordinary interest. Even in its external aspects Gabrilowitsch's conducting is pleasing to the eye. He has grace of movement and a flexible wrist and these are attributes not only agreeable to the auditor, but also to the players in the orchestra; the conductor who is graceful in his movements gets effects with much less effort than the conductor who is stiff and angular. We have the most striking illustration of this in Nikisch.

This evening Gabrilowitsch will appear at the Singakademie as pianist, playing both of the Brahms concertos with the Philharmonic Orchestra, which will be conducted by Leonid Kreutzer.

Each week brings us an astonishing number of novelties. On Tuesday evening the celebrated Bohemian String Quartet introduced a new quintet for strings and piano by Paul Juon, the well known Russian composer, whose new violin concerto recently had a big fiasco here when played by Franz von Vecsey. It is a regrettable fact that Juon, who in former years wrote most excellent chamber-music compositions, is of late becoming more and more of a hyper-modern writer in the worst sense of the word. He seems to take delight in ugly themes and dissonances. The four movements of the novelty offer so little in the way of musical substance and the harmonies are so ear-splitting that the audience seemed relieved when the performance was over. Mozart's quartet in D minor and Schubert's in G major, which opened and closed the program, were as balsam to a troubled soul in comparison. In the new quintet the composer himself played the piano part. He is an excellent pianist.

George Fergusson at his second song recital also presented for the first time a group of five new songs by Erich J. Wolff, the distinguished Berlin accompanist, who is coming more and more into vogue as a composer, nearly all of the prominent lieder interpreters having sung something by him this winter. These new lieder, entitled "Landschaft," "Ewig," "Flieg' hin, mein Kiel," "Seiden Schuh," "Ueber Leisten von Gold" and "Meine Braut fuhr' ich Heim," reveal this promising young composer in an excellent light. He is by nature lyrical. Through his long association with the eminent singers of the day, by acting as their accompanist, he has acquired an intimate knowledge of the voice and vocal effects and he has applied this knowledge to his compositions, so that what he writes lies well and sounds well. Being, furthermore, an excellent pianist, he knows how to make his accompaniments interesting and effective. Great originality he does not reveal, but his songs are charming and grateful. As interpreted by Fergusson, they scored a decided success. The popular baritone began his program with a couple of old Italian numbers by Buononcini and Galuppi, and also a romance from Massenet's opera, "Le Roi de Lahore." These three numbers were sung with beautiful tone production and exquisite finish. Then followed a group of six volkslieder by Brahms, which made a deep impression as sung by Fergusson. He presented them with a straightforward simplicity of interpretation and delivery that was altogether charming. A group by Hugo Wolf brought the program to a conclusion. Fergusson was loudly acclaimed. With each new appearance he

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steadily gains in clientele, and it is to be hoped that he will now remain a permanent figure on the concert platform.

A Bach program was rendered at the Singakademie by George A. Walter, the tenor, who has made a specialty of Bach singing. He had the assistance of his wife, Elsa Walter-Haas, an excellent pianist, and the Dutch violinist, Jeanne Vogelsang, of Utrecht. Five arias and an equal number of ecclesiastical lieder were sung by Walter in a manner that convinced his listeners that he had penetrated thoroughly into the spirit of the compositions. The violinist, who was heard in the C minor sonata for violin and piano, proved to be an indifferent performer, but the pianist gave a very commendable reading of the "Italian" concerto.

A program of very interesting old eighteenth century compositions was presented on Wednesday at Blüthner Hall with the Blüthner Orchestra by Sam Franko, formerly of New York. The concert began with a "Divertimento" in D major by Carl von Dittersdorf (1739-1799). This work bears the title "Il combattimento dell'humane passione." Dittersdorf, a contemporary of Haydn and a weak forerunner of Mozart and Beethoven, enjoyed during his lifetime great popularity. When Mozart visited Berlin in May, 1789, he met with a very cool reception, but Von Dittersdorf, who came immediately afterward, was received with open arms and acclaimed by court, press and public as a great composer. This is easily explained, on the ground that Dittersdorf was a man with a knowledge of the arts and wiles of court etiquette and he was moreover a man of great diplomacy; and these were attributes in which Mozart was lacking. Today Dittersdorf's music is of mere historical interest. Of much more musical value was a symphony in G minor by Johann Christian Bach, which followed. This is a charming work, fresh and spontaneous. A concerto in A minor for two pianos and orchestra, by Conrad Friedrich Hurlbusch, and the ballet music to "Pyramus and Thisbe," by Johann Adolph Haase (1699-1783), were also of interest. The program was brought to a conclusion with an excellent performance of Mozart's symphony in A major, written when the composer was only eighteen years old.

Dr. Fery Lulek, the Austrian concert baritone, who makes a specialty of ballad singing, will sail shortly for America, where he is to make a brief tour, which will be confined chiefly to Eastern States. Lulek attracted much attention here a few years ago with a series of five recitals. He is a singer who combines in a high degree temperament and musical intelligence. His voice is a deep baritone, sonorous and agreeable in quality and

admirably trained. Lulek is noted for his diction. He has sung extensively on the Continent and in England and has everywhere been proclaimed a ballad and lieder interpreter of the first rank. The Prager Tageblatt once called him a master of melodious speech in contrast to others who had been styled masters of spoken song. Lulek has a large and comprehensive repertory, which comprises all the standard lieder and ballads by Schubert, Schumann, Brahms, Wolf, Strauss, Loewe, Hans Hermann and all of the modern song writers of note. His repertory also includes the baritone parts of fully two dozen of the best known oratorios. Dr. Lulek will be in America during the months of March and April only, and his appearances will be limited principally to club concerts and social engagements. It is probable that he will later make a more extended tour.

A new violin sonata by Georg Schumann was introduced by Willy Hess at the Singakademie, where the second chamber-music concert of the Hess, Schumann, Dechert Trio was given. The novelty is written in the conventional form and has three movements. The theme of the first movement is utilized throughout the composition. Although the work reveals no strong individual note, it is pleasing to the listener, grateful to the performer and occasionally has interesting dramatic moments. The third movement is weaker than the other two, too much attention being given here to empty technicalities. Haas and the composer played the composition in a masterful manner and it met with a cordial reception. Beethoven's trio and variations, op. 121, and Schubert's E flat trio completed the program.

Eugene Loutsky, a young Russian pianist, made a successful debut at Blüthner Hall. Loutsky's playing is noteworthy for remarkable technical clearness; the difficult figurations in the passages were brought out with great transparency. His left hand is particularly well developed and is occasionally too loud for the right, but he plays with temperament and with good musical judgment. Chopin's first ballade was given an excellent interpretation. Although this new Russian is not yet a finished artist, he is a gifted and promising one.

A remarkable musicale was given by Carl Flesch, the celebrated violinist, at his house on Sunday afternoon, in which no less than four of the greatest violinists of our day participated. Ysaye played a Vieuxtemps concerto, Fritz Kreisler and Mischa Elman were heard in the concerto for two violins by Bach, Flesch himself played a sonata by Nardini, while Elman contributed as his solo number the Tchaikowsky concerto. It was an extraordinary circumstance that these great stars should have all been in Berlin at the same time, and it was a clever idea

of Flesch to get them together, and cleverer still to have them all play. Still another violin celebrity, Theodore Spiering, also was one of the party, but he was called away before the music began; otherwise he, too, would have participated.

Engelbert Humperdinck had a paralytic stroke last week Thursday, and since then has been lying critically ill at his villa in the Grunewald. Professor Humperdinck had just returned from London, where he went to attend his latest work, the "Miracle," to which he wrote the music, and which scored a pronounced success. On his return to Berlin he caught a severe cold, which developed into bronchitis; he paid little attention to his illness, however, and continued to work until he was suddenly stricken. For two days he was wholly unconscious. According to the latest news there is a slight improvement, but his condition is still very critical.

Cornelia Rider-Possart will be the soloist of the next subscription concert of the Royal Symphony Orchestra at Hanover, where she will play Rubinstein's D minor concerto. On February 3 she will play with the Musik Gesellschaft, of Cologne. On February 21 she will be the soloist of one of the Philharmonic popular concerts under Kunwald, when she will be heard in Mozart's B flat major concerto. In Nuremberg she will again play the Rubinstein concerto at a symphony concert on February 26, and two days later she will play Schumann's concerto with orchestra in Munich, under the leadership of Prill. On April 12 she will appear as soloist with the celebrated Kurhaus Orchestra in Wiesbaden.

The difference between the earnings of great artists in our time and from sixty to seventy-five years ago is not so large as some people imagine, notwithstanding the fact that money in those days had about four times the purchasing power it possesses now. There are letters of Malibran in existence which prove that she received as high as 400 pounds (\$2,000) for an appearance, and that was before 1835. It is also on record that Franz Liszt took in at a single concert in St. Petersburg 22,500 rubles (\$11,000). No instrumentalist since has ever equalled that figure. Paganini's earnings also were enormous. The greatest drawing capacity ever known either among vocalists or instrumentalists was that of Jenny Lind during her famous tour of America in the early fifties under the management of P. T. Barnum. Barnum cleared for himself on that tour \$500,000. The receipts of the opening concert at Castle Garden were \$37,000—a figure never equaled before or since; nor is it likely that it will ever be equaled again, for the combination of a Jenny Lind and a P. T. Barnum will not so easily be duplicated. Prior to 1830 salaries for singers were low. There exists a letter by Rossini, which testifies to the effect that the prima donna of a good opera company in Italy received for a season of five weeks 400 scudi. The scudi was about equal to a dollar. The first bass and baritone had 300 scudi each, the first tenor 350 and the conductor only 100 scudi. Malibran set a different pace after 1830. In her heyday she could command almost any price, and other singers profited by her example. For instance, the tenor Donzeli received for the brief carnival period at the Royal Opera at Madrid 36,000 pesetas. The prima donna Enger received for a couple of appearances at Palermo 18,500 lire, and in 1838 she was paid for one season at the Vienna Royal Opera 70,000 francs. No singer on the Continent today commands such a salary as a permanent member of any opera, either royal or municipal. The celebrated Grisi was paid 80,000 francs for a season of six months at the Paris Grand Opera at about this time, while her fee for singing at a York festival was 15,000 francs. Rubini, one of the greatest tenors of all times, received in London in one season approximately 295,000 francs. This was at the opera only; his fees for private soirées are not included. His earnings that season probably amounted to about 400,000 francs in London alone. Today such great celebrities among the wandering stars as Caruso, Tetrassini, Nordica and Schumann-Heink earn as much or more than this. But the salaries of the great singers of the Continental opera houses are not higher on the average than they were sixty years ago. Today there are few singers in Germany who command a fixed salary of 30,000 marks (\$7,500).

The latest violin prodigy is a twelve-year-old Hungarian girl, Ibolyka Gyafas, a pupil of Hubay. In Wieniawski's "Faust" fantasia and Hubay's "Scene de Czar-das," No. 11, she played with remarkable virility and force, considering her age. Her technique is solid and her tone, though yet a trifle rough, is large and penetrating. On February 11 the little girl will play at a big charity concert to be given at the new Kurfürsten Oper, when the Crown Prince of Germany will be present. On the 17th she will appear at the Officers' Casino, of this

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city. It is expected that the Kaiser himself will attend this concert.

From New Zealand comes the news that Antonia Dolores has everywhere met with a rousing reception on her farewell tour of that country. Mlle. Dolores is a great favorite throughout the Antipodes, and if this is really her farewell tournee of Australia and New Zealand, the music lovers of those countries will miss her as they would perhaps miss no other singer; for Dolores has sung her way right into their hearts, and each reappearance of the celebrated diva has always been a festival occasion.

ARTHUR M. ABELL.

Mildred Potter in "The Messiah."

Mildred Potter won the following complimentary press notices upon her appearances in "The Messiah" at Pittsburgh and Worcester last December:

Miss Potter was also delightful with her full, rich contralto of remarkable quality. Her rendition of "He Shall Feed His Flock" was received with great favor.—Pittsburgh Leader, December 29, 1911.

Miss Potter gave an excellent account of herself. She has a full, rich contralto voice of beautiful quality and her singing of "He Shall Feed His Flock" was superlatively beautiful.—Pittsburgh Dispatch, December 29, 1911.

Miss Potter revealed a lovely voice, the various registers of which are evenly developed. Her singing added much to the enjoyment of the evening.—Pittsburgh Post, December 29, 1911.

Miss Potter possesses a contralto voice of beautiful sympathetic quality. She sang with warmth and displayed musicianly qualities of a high order.—Pittsburgh Gazette Times, December 29, 1911.

Miss Potter's rich contralto rendered doubly beautiful the exquisite arias which fell to her lot.—Pittsburgh Press, December 29, 1911.

Miss Potter has an excellent voice of sympathetic quality. Its various registers are evenly developed and her work helped much to make last night's concert the success it proved to be.—Pittsburgh Sun, December 29, 1911.

Miss Potter, too, had arias that appealed strongly to the religious feelings of her audience and her rich voice, as she enunciated the passion of Christ, "He Was Despised and Rejected of Men," brought tears. The artist might well be lost in the evangelical in such passages, for they are the most pathetic in all Scripture.—Worcester Telegram, December 27, 1911.

Miss Potter possesses that rare gift, a true contralto voice, and she did full justice to the arias of that part. She was at her best in the arias "He Shall Feed His Flock" and "He Was Despised and Rejected of Men." Her voice, full and resonant and of unusual quality, was capable of expressing the greatest tenderness and depth of feeling.—Worcester Gazette, December 27, 1911.

Boris Hambourg's Most Successful Year.

Boris Hambourg, the Russian cellist, begins a Western tour in Dayton, Ohio, February 1. The next day he plays in Akron and then he goes to St. Paul, Minn., to play with the St. Paul Symphony Orchestra on February 4. Mr. Hambourg's next appearance will be in Appleton, Wis., February 8. He plays at a private musicale in Chicago, February 10, and at the Blackstone Hotel, in Chicago, February 12, in the series of Tiffin concerts. February 16 and 17 Hambourg plays with the St. Louis Symphony Orchestra in St. Louis. After that the artist goes South to play first in Nashville, Tenn., February 19, and in De Land, Fla., February 21. The remainder of February will be passed at Palm Beach, Miami, New Orleans, and then he begins a tour of Texas, playing in San Antonio, Houston, Galveston and Dallas.

Mr. Hambourg is having the most successful season of his career. During the early half of the musical season in New York he played twice at the Bagby concerts at the Waldorf-Astoria; once with the Haarlem Philharmonic, also at the Waldorf-Astoria; once with the Rubinstein Club, at the Waldorf-Astoria, and once with the Russian Symphony Society at Carnegie Hall. Before opening his Middle Western tour Mr. Hambourg played in Detroit, Sunday of this week—January 28.

Bloomfield Zeisler in Berlin.

(By Cable.)

Berlin, January 24, 1912.

To The Musical Courier:

Bloomfield Zeisler scored a great success with her brilliant performance of the Moszkowski concerto under Nikisch at the Philharmonic concert. ABELL.

At the fifth Musical Academy concert at Mannheim early in January Dvorák's "Russalka" overture and "New World" symphony and Smetana's "Visegrad" were produced. Godowsky was the soloist, playing Chopin's E minor concerto with such effect that the audience could hardly be induced to return to silence. The success of Godowsky was overwhelming and he was at once re-engaged. His several solo numbers were rapturously enjoyed.

Pavlova the Soul of the Dance.

The following is one more of those complimentary journalistic feats regarding the art of Anna Pavlova, queen and soul of the dance:

At one of our theaters last night, Bernard Shaw was engaged in demonstrating how ugly the human soul is; at the other, Anna Pavlova and M. Novikoff were showing what a beautiful thing the human body can be. It was a curious program, altogether, at the Prince of Wales. It opened with an amusing one-act farce; it in-



ANNA PAVLOVA.

Camera portrait by E. O. Hoppé, 59 Baker St., London, Eng.

cluded some quite excellent "cello" playing and a second-rate humorous interlude by a "Society Entertainer." There were dances of all kinds; dances graceful and dances grotesque; dances musical and dances dramatic; dances of the East and of the West, of yesterday and of today. But, in spite of all that, there were only two people who really mattered—Anna Pavlova and M. Novikoff. Had it been possible, most of us would have omitted, quite cheerfully, all

the rest of the program; certainly one would have exchanged it all for an encore of the Bacchanals' dance.

To speak truth, I was not greatly "intrigued" of the other dancers. Clever they were, wonderfully clever, but their cleverness was overshadowed by Pavlova; and for the rest, most of the dances were neither very graceful nor very easily understood. The mazurka which opened the program was perhaps the best; but one needs to be "educated up" to some of the Russian and Bohemian dances; and the ballet was even less intelligible than ballets usually are. The two principals apart, the performance might best be described as clever rather than attractive. It had the fascination which always attaches to difficult work well done; but intrinsically it was not, I think, deserving of superlatives.

When you come to Pavlova and her partner, it is quite other telling. From the moment Pavlova floated on in the "Pas de Deux," right to the end of the evening, she dominated the house. When she was "on" you had nothing to do but watch her; when she was "off" you could only compare the others with her. So with M. Novikoff; all that one can say is that, in his own lesser sphere, he is an artist as perfect as Pavlova. Together they stand, I think, for the perfection of physical grace. I can conceive, myself, nothing more beautiful. But to describe them is another matter. A marble of Phidias come to life, a panther or a serpent turned human, a vase of Rubinstein "made flesh"—well, they all add something to the picture, and they all fail quite to give it. The fact is that such dancing cannot be described. If you want to know what Pavlova is like—you must go and see her.

In her work, though, certain things stand out quite clearly, and they are useful, no doubt, in contributing to the general impression. She is, first and last, a ballet dancer—but she is something more. She is a ballet dancer with a soul; or, if you choose, a "classical" dancer—with the ballet's technic. She marks, as it were, a reaction against the work of Maud Allan and her imitators. Maud Allan worked with a technic almost forgotten—the technic of Pyralis and Bathylus, the technic which died out somewhere about the time of Catherine de Medicis, a technic with few conventions. Some of her imitators tried to dance without any technic at all. Now Pavlova's technic is a thing quite distinct. It is the traditional technic of medieval and modern dancing. It is full of curious and unnatural conventions, so full of them that the modern ballet dancer has forgotten that there is such a thing as nature, and has turned a "mime" into a mere exercise in difficult posturing.

And Pavlova's greatness lies simply in this. She takes that technic of the modern ballet, and gives it a soul. She is always a skilled dancer, but she is also an artist. She saw the enormous opportunities afforded by the "ballet" and she used it, not for the conventional movements of the stage, but to express emotions such as the "classical" dancers had sought to portray. I may best illustrate what I mean from yesterday's program. Pavlova started with a "Pas de Deux"—which is simply an exercise in the old ballet manner. She ended with two "dances of interpretation"—"La Cygne" and "Le Papillon." And the link is found in two waltzes, half way through the program. They mark, very gracefully and gently, the transition from the "ballet" to what is conventionally described as the "classical" manner.

To what might be done in this style of art one can scarcely set limits. The "Dance Bacchanale" showed something of its possibilities. There could be no question of its success. It stood as far above, say, the "Ballet Coppelia" as it stood above the "Salome" dances. It was as beautiful as it was clear in purpose, a sort of fusion of soul and matter. You had in it all the charm of poetry—and all the skill of dancing. It stood, a thing apart, like no dance I have ever seen. For always you realized that this was neither mere dancing nor mere acting, it was acting of the best, it was also dancing at its cleverest and most complicated. It was, in a word, ballet dancing, with a soul to it. And if Pavlova and Novikoff can give us more of that, they may yet restore the dance to its ancient place of honor.—T. W. H., in Birmingham, Eng., Gazette and Express, December 5, 1911.

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How England Glorifies Henschel.

George Henschel, regarded in England and all over Europe, as in this country, as one of the most remarkable figures in the musical world, is coming back to the United States for another tour of song recitals, at which he will play his own accompaniments. Mr. Henschel, as will be remembered, was the first conductor of the Boston Symphony Orchestra. As musical director, composer, singer, accompanist and teacher, his renown is universal. He has more recently sung before crowded houses in Holland and the British provinces. Everywhere the critics have declared that Mr. Henschel's voice has mellowed, and his incomparable accompaniments have elicited the most enthusiastic praises from musicians throughout Europe and America.

Some London press notices follow:

Bechstein Hall was crowded on Saturday afternoon, when Mr. Henschel gave a program of songs, carrying his audience with him in everything he did by means of his wonderful power of expression.—London Times.

On Saturday afternoon last, Dr. Henschel gave before an overflowing audience a vocal recital in Bechstein Hall, when his art was sublime. The fact is Dr. Henschel's art is above and beyond the ravages of time. Though the majority of singers have given us their views on Schubert, Schumann, Loewe and a lot more, Dr. Henschel's view stands pre-eminent, as distinctive, as individual, as much "the last word" in interpretation, and as authoritative as at any time in his career among us, and as he sings nothing but the most worthy, is it not easy to understand the immensity of the audience and their splendid enthusiasm?—London Daily Telegraph.

English concert goers have many faults, but they certainly have one great merit, the gift of constancy. That they should be true to George Henschel, is only as it should be. He has never sung more finely than he sang at his recital on Saturday afternoon, when he displayed in its fullest glory that rare genius for reproducing the atmosphere of a song, which raised him long since to the forefront of the singers of the day. Throughout the entire program the audience, which filled the hall to overflowing, was most enthusiastic.—London Globe.

The attention of a crowded audience was held by the compelling force his remarkable interpretative powers exercise.—London Pall Mall Gazette.

George Henschel's singing of a long program of songs by Beethoven, Schubert, Schumann, Brahms and Loewe was full of humor, vitality and strength of emotion. There can be nothing but praise without any modification. Mr. Henschel is a living example of what intelligence can do, and of the effect of that intelligence on variety of tone. I was much impressed by the range of the singer's expression.—London Daily News.

A large audience attended the recital given by George Henschel at Bechstein Hall on Saturday afternoon, and both by their numbers and by their enthusiasm bestowed upon his efforts the recognition they deserved.—London Morning Post.

To hear Mr. Henschel sing—to traverse in sympathy with him the gamut of the emotions over which his outlook ranges—is as much an educational as it is an intellectual exercise. Mr. Henschel is the great protagonist of classic art, as applied to song, but there is nothing of the stodginess about his methods that is so frequently associated with other interpreters of classic music. Few and far between, his public appearances are among the joys of the year, and Saturday afternoon, when he gave a vocal recital before an audience which filled Bechstein Hall literally to overflowing, was no exception to the rule.—London Standard.

George Henschel seems to have discovered the secret of perpetual youth. Certainly he can rarely have sung more finely than at the recital which he gave at the Bechstein Hall on Saturday afternoon. The audience, which filled every seat and most of the standing room in the hall, was enthusiastic in its applause.—London Daily Graphic.

MUSIC IN LIVERPOOL.

37 ARNOLD STREET,
LIVERPOOL, England, January 8, 1912.

The programs of the Liverpool Philharmonic Society are always carefully selected and tastefully graded, and the scheme for the season 1911-1912 is no exception to the rule. At one of the earliest of the concerts much interest was created in the appearance of the distinguished Russian composer-conductor-pianist, Sergei Rachmaninoff, whose famous prelude in C sharp minor has captured both hemispheres. The menu on the occasion in question included his third piano concerto, D minor, op. 30, and its rendering, with the composer as soloist, backed by the fine orchestra of the society, conducted for the nonce by Simon Speelman, the principal viola player, was in every respect convincing. The three movements are replete with character and the phraseology is dependent on no external influences. Rachmaninoff is a player whose technical capacity is illuminated by intense musical feeling, and his commanding technic in the finale was something to remember. Forsaking the platform for the rostrum the versatile Russian then guided the band through his symphony in E minor, a work whose origin is somewhat

anterior to that of the concerto but possessing similar features of abounding vitality and Slavic abandon. Here again dominating personality was further emphasized and subsequent piano soli, including the prelude above referred to, added to the success of a very memorable incident.

At a subsequent concert Sir Frederic Cowen conducted the first performance here of his setting of Robert Buchanan's poem, "The Veil," originally composed for the Cardiff festival of last year. Here Cowen has thrown off the style which he has cultivated heretofore for modern trappings, and the result, to say the least, is not satisfying. This does not mean that "The Veil" is destitute of many impressive moments, but the too patent influence of Wagner, Elgar and other "modernists" robs the work of the necessary individuality which a less complex and more congenial contribution would have possibly exhibited. Although everything was done to meet the exigencies of the score and a quartet of solo singers of accepted ability had been secured, yet the net result of the performance was disappointing. Other items of interest during the last few weeks in connection with the society's concerts have been the appearance of Teresa Carreño,



GEORGE HENSCHEL,
Baritone.

who gave a splendid rendering of the solo of MacDowell's piano concerto in D minor. I heard this arresting composition in London a couple of years ago under the lead of Henry J. Wood, the piano being in the hands of Cecil Baumer, and the impression received then was deepened on this latter occasion. Carreño's trenchant style and masculine grip made short work of difficulties which she probably absorbed unknowingly during the period when MacDowell was her pupil. Opinions locally were somewhat mixed as to the value of the concerto as an addition to the list of accepted masterpieces, but personally I have no doubt on the matter. A singer hailing from your side of the "herring pond," in the person of Daniel Beddoe, though of Welsh parentage, has been earning good opinions by his frank treatment of a powerful tenor voice. Such things as Gounod's "Lend Me Your Aid" and "Thou Shalt Dash Them" (Handel) suit him better than less robust expressions, and his clear diction is a quality that might be more widely imitated here. As a rule the book of words is an indispensable adjunct at a concert, but in Beddoe's case such "assistance" is quite superfluous.

Important concerts have also been held by the Hallé Orchestra, which up to last year was under the control of Richter, who has, however, given up the post, owing, it is believed, to unworthy cabals on the part of some interested parties. At the first concert Michael Balling assumed the reins and obtained firm and fluent renderings of Beethoven's second "Leonora" overture, the same com-

poser's seventh symphony, and the "Bacchanale," from "Tannhäuser," establishing himself as a chef d'orchestre of admitted capacity. The second concert was conducted by Sir Edward Elgar and the program was initiated by an eloquent version of Brahms' "Tragic" overture. The main feature of the concert, however, was the introduction to Liverpool of the conductor's second symphony, which brought up the rear of a rather exhausting list. I must confess that, after listening with an open mind, uninfluenced by the extraneous remarks of Ernest Newman, which prefixed the summary, I was disappointed with this latest specimen of Elgar. That there is much to admire is, of course, admitted, but the general effect was negative, and the symphony, as a whole, is by no means on a par with the "Enigma" variations, or even the first symphony. It is to be hoped that the intellect responsible for "The Dream of Gerontius" and "The Apostles" is not losing its brilliance, but certain it is that the consensus of opinion here was that Sir Edward had not advanced his reputation by this G minor symphony.

Some very fine string quartet playing has also been heard in Liverpool lately by the Russian Quartet and the Brodsky Quartet, two combinations of rare excellence. The Russian party confined its selection exclusively to native works, and their playing of Tchaikowsky, Borodin, Taniev and others was of fascinating quality and keen artistry. The Brodsky Quartet is of even greater excellence than that I have just mentioned and its repertory is decidedly more comprehensive. Brodsky himself is a model leader and is no stranger to the United States, where he resided for some years before taking up the appointment as principal of the Manchester College of Music. He is a man beloved by his pupils and admired by the musical public, and those associated with him (Messrs. Briggs, Speelman and Fuchs) are scarcely less eminent in their special departments.

The Harrison Concerts, which have flourished for thirty years, and which are associated with every town of importance in the British Islands, are justly successful. Percy Harrison is experienced as an impresario, who treats his audiences generously and is deservedly rewarded. On a recent visit he brought the New Symphony Orchestra, with Landon Ronald at the head of affairs, and Kirkby Lunn as songstress, the result being a crowded audience, representing all sections of local society. This sort of thing always pays, but few have the necessary means and pluck to run the risks which Mr. Harrison has been successfully doing for so many years.

W. J. BOWDEN.

Recital by Leontine de Ahna.

Leontine de Ahna gave the fifth artists' recital of the season at the Institute of Musical Art, New York, on Monday evening, January 22, interpreting the following program:

Son tutta duolo.....	Scarlatti
Altddeutsches Tanzlied.....	Hassler
Aus den östlichen Rosen.....	Schumann
Marienwürmchen.....	Schumann
Wie Melodien zieht es.....	Brahms
Ade.....	Brahms
Salamander.....	Brahms
Mainacht.....	Brahms
Der Schmied.....	Brahms
Meine Seele.....	Gunkel
Schuhmacherlied.....	Weingartner
Ein Traum.....	Rubinstein
Es blinkt der Thau.....	Rubinstein
The Loveliest of All.....	Henschel
Phyllis Has Such Charming Graces.....	Young
Ah, Love But a Day.....	Beach
Sunbeams.....	Ronald

Miss de Ahna is a singer of high artistic ideals and attainments, and she presented her numbers in a fashion which defies criticism. Her large and flexible voice of uncommon tonal beauty for a contralto and her exquisite sense of rhythm, phrasing and interpretation made this recital one to be remembered. The hall was filled to overflowing and the singer received frequent and hearty applause.

Ladies' Choral Club, of New Rochelle.

The Ladies' Choral Club of New Rochelle, N. Y., gave a concert on January 23, at Trinity Parish House, which was pronounced one of the best musical affairs ever given there. John B. Grant was the conductor. The soloists were: Hans Kronold, cellist; Mildred Graham Reardon, soprano; Eleanor Stary-Stanley, pianist, and George Warren Reardon, baritone.

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JULES FALK OFF FOR PACIFIC COAST TOUR.

The writer dropped into the Musicians' Club, New York, last Friday and found Jules Falk, the violinist, who had just returned from a concert trip through Pennsylvania, and was refreshing the inner man after an all night ride in the train.

"How did you find things outside New York?"

"Cold, very cold. Twenty-four below zero the night I played in Altoona, but the people didn't seem to mind it, for they came out just the same. Pretty hard on one's fingers, though."

"How did you manage to keep them limber?"

"Gave them a cold bath before the concert. If I can make them work when they are cold, I have no fear that they will go back on me when I get on the platform."

"What is the condition of musical affairs there?"

"Excellent. Do you know they like good music out there? Look at my program."

"I'm surprised that you used the Bach chaconne."

"Why?"

"Not every audience is capable of appreciating it. That is only for the elect."

"There you make a mistake. The chaconne will appeal to any audience provided you can present it properly. You may be surprised, but I have always had splendid success with it and use it constantly."

"Certainly that is surprising. I was under the impression that only the most cultured could fathom its depths."

"That is true to a certain extent, but you can always interest an audience in it if you are able to reveal the Bach spirit. I grant you that a purely academic presentation will not suffice. You must play it with

warmth, with color, con amore. Moreover, you know that I am a stickler for correctness of detail. I abhor sloppy technic. Sevek drummed that into me. Audiences are pretty much the same everywhere. You can't fool them any more. Those days have passed. They are as keen in the smaller cities and towns as in the large ones, and they know when you slip up, and won't stand for indifferent playing."

"I remember once when taking a lesson from Ysaye that after playing a certain rapid passage I stopped. I said that it was not clean-cut. He was delighted and immediately initiated me into many secrets of violin playing. For example, with the "Rondo Capriccioso" of Saint-Saëns, how many violinists do you hear who bring out clearly the C natural in the A minor ascending passage which introduces the main theme? That is what I mean by correctness of detail. And if you attend to details you will be able to color, and it is color, you know, that makes one player superior to another. If you color the chaconne it will glow and you cannot fail to make an impression with it. But if you simply play the notes, there is little in it for the auditor."

"I read recently some comment upon the inartistic practice of a soloist playing in the tutti. What is your opinion on that?"

"None can judge of that until he has stood before an audience. As far as I am concerned, I think it an excellent thing, and not inartistic. It may look strange, but it serves a good purpose—quiets the nerves, warms the

instrument, loosens the finger joints; in other words, it gets you ready. For instance, it is almost impossible to play the opening octaves of the Beethoven concerto in tune after waiting through the long introductory tutti, unless you warm up along with the orchestra."

"I understand that you are about to undertake a tour to the Pacific Coast."

"Yes. I leave on Monday for Atlanta, then go on a long tour to the Pacific Coast and back to New York in time to sail for Europe in the spring."

"By the way, I read an account of how you found another Strad—"

"Oh, did you see that? Funny, wasn't it? Well, that was a queer coincidence. When I got off the train at Altoona, an old chap, with a bundle under his arm, approached me and said he had been waiting for me and asked if I would do him a favor. When I consented, he took out of that bundle—what do you think? A Strad. Yes, sir, a genuine Strad., the very counterpart of my own. I betrayed my astonishment to such an extent that he refused to talk of selling it. Just wanted my opinion on it because he had heard that I had a real Strad. I have been thinking of that instrument ever since."

"You must meet with many such odd experiences?"

"So many that it would require a private secretary to record them. I will tell you one, however, for it is a good one. I landed at 1 o'clock in the morning in a small town where I was to play the next evening. When I reached the hotel I asked for a room where I could practise without disturbing the other guests. The clerk was an Irishman and mistaking my motive, said with a delicious brogue: 'Bejabbers, an' ye'll not play wan note here this night.'"

"You have been speaking of coloring tones. Do you think it possible to draw as rich a tone from a Strad. as from a Guarnerius or a Montagnana?"

"Most certainly. My Strad. sings as sweetly as any violin I have ever heard, besides the tones are most exquisitely crystalline. I would not exchange it for any other make."

"If not asking too much would you mind letting me have a look at it, for I see that you have it with you."

"With pleasure."

Falk lifted the instrument gently from its silken bed and tenderly caressed it while expatiating upon its many wonderful points. It would be impossible to describe the beauty of that Strad., and the writer was deeply impressed with the fact that a violinist's love for his fiddle is too deep for words.

"Well, I must be off," he said. "Lots to do before Monday." So replacing his precious companion in its case, he rang for the elevator and was gone.

San Francisco Likes Bispham.

San Francisco is still talking of David Bispham and the numerous and varied hits the baritone made during his recent visit. As the San Francisco Examiner remarks, "the town has been Bispham mad."

No sooner had Mr. Bispham arrived in San Francisco than he was called upon to take part in a performance for the Actors' Fund. Of this appearance the Chronicle said:

The surprise of the show was David Bispham, who arrived in town just in time. The mere announcement was greeted with applause, while David himself was given a thoroughly San Francisco greeting when he stepped to midstage and sang Kipling's "Danny Deever." David's doing Danny was like the unexpected return of some fragrant recollection. The big, full, resonant tones were there, the perfect enunciation and the dramatic effect.

Of Bispham's various recitals the comments of the press and public were most enthusiastic. "An education in art" and "an exceptional artistic treat" were among the terms applied.

In Birmingham, Ala., Mr. Bispham gave a Sunday concert, of which a local critic wrote:

We do not recall any previous recital given in this city which stirred up such long continued enthusiasm. The freshness and beauty of Mr. Bispham's voice excited widespread comment, and there was a universal consensus of opinion that no more elevating or suitable way of spending a Sunday afternoon could be devised.

Mrs. Kellner Sings at Rochester.

The third chamber music recital of the Rochester, N. Y., Conservatory of Music was given on Tuesday evening, January 9, the program being devoted to Schumann. Among the artists participating was Margaret Goetz Kellner, soprano. The Rochester Evening Times of January 10, said:

Mrs. Kellner has a fine dramatic soprano voice and sings with so much enthusiasm and understanding that her work is an inspiration. Her group of songs tended to show her versatility and included "Widmung" and the appealing "Du bist wie eine Blume," sung with excellent enunciation and tone quality. "Wenn ich früh in den Garten geh" was given a vivacious rendering and fine sostenuto and legato effects were gained in "Dein Angesicht." Another song requiring sustained even tones was the "Mondnacht," and "Auftrag" and "Frühlingsnacht" were fascinating in their brilliant rendering.

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WASHINGTON

THE KENESAW.
WASHINGTON, D. C., January 11, 1912.

A fine program was given the past week by Madame Susanne Oldberg in her studio in the Belasco Theater in compliment to the young Boston composer, L. Bainbridge Crist. Madame Oldberg had the assistance of Josephine Mumford, pianist, in entertaining her guests, who represented the prominent musicians of the city. The musicianship of those taking part was fully demonstrated, as the songs were read and interpreted at sight from the manuscripts of Mr. Crist.

At a meeting of the D. C. Chapter of the American Guild of Organists held in the studio of Oscar Franklin Comstock, great pleasure was given by the singing of Mrs. George H. Palmer. O. G. Sonneck, of the Congressional Library, is scheduled to read a paper on MacDowell at the next meeting.

During Christmas week an interesting recital was given at one of Virginia's old Colonial homes by Ethel Tozier, pianist and song writer, assisted by Fay Bumphry, contralto; Clyde Leonard, organist of the Metropolitan Church, and a fine accompanist.

At Trinity Episcopal Church, on Christmas Eve, Parker's "Holy Child" was sung, the work of the choir earning much warm and enthusiastic praise, and on request Oscar Franklin Comstock, organist and director of the choir, repeated the work on the following Thursday.

The Heinrich Hammer String Quartet gave its first recital of the season of 1912 on Sunday, January 7, at the home of Barnard Green (architect of the Congressional Library) before an interested matinee audience. This organization, composed as it is of four of the leading musicians of the city, is a welcome addition to the musical life of Washington. January 20, this quartet again will be heard to advantage in the home of the artists, Mr. and Mrs. Bush-Brown.

Heinrich Hammer, director of the Washington Symphony Orchestra, gave a lecture on harmony before the Music Teachers' Association on the evening of January 10.

Great regret was expressed when Elizabeth Reeside, of interesting personality and great musical promise, owing to a severe cold, was compelled to cancel an engagement to sing at the home of Mrs. Levi T. Leiter, in Dupont Circle, on the occasion of a dinner followed by a large reception in honor of Ambassador and Mrs. Whitelaw Reid. Miss Reeside is the daughter of the vice president of the American Security and Trust Company and the Washington Gas Light Company.

Through the efforts of T. Arthur Smith, local manager for most of the best musical events taking place in Washington, the Flonzaley Quartet was heard in recital on Friday afternoon, January 12, at the New Willard Hotel. The large ballroom was crowded with an audience which fully appreciates music in its highest form—chamber music.

January 10 J. Fred Wolle, well known as the organist and leader of the Bach Festival Chorus, Bethlehem, Pa., gave the dedication recital on the new organ at the Church of the Epiphany.

Gertrude Schwannecke, one of the younger pianists of the city, gave the concert for the blind on January 12 at

the Congressional Library, and was assisted by Lillian Melovich, violinist, and Lillian Menaugh, soprano.

Heinrich Hammer, conductor of the Washington Symphony Orchestra and violinist of the Heinrich Hammer String Quartet, has just completed a composition for strings which has been heard in manuscript and greatly applauded.

The New York Philharmonic Orchestra was heard again last Tuesday afternoon in an interesting program. Zimbalist, the great violinist, was soloist.

The Washington Symphony Orchestra will give its next concert on Tuesday afternoon, January 23, with Bart Wirtz, cellist, as soloist. Under the leadership of Heinrich Hammer this organization has had a most successful season. Two more concerts will be given this season.

Hermine Lüders, a pupil of Liszt, will give a recital Wednesday, January 24, at Rausher's, in Connecticut avenue, at 4.30 o'clock, under the patronage of Her Excellency Countess Bernstorff. Miss Lüders will be assisted by Flora McGill, soprano. This concert is also under the management of T. Arthur Smith.

A very interesting caller this week was Mrs. Paul Sutorius, of New York, manager of quite a few of the most successful artists. Mrs. Sutorius is arranging recitals in the city for Fox Ferguson and Miss Du Pont. In all likelihood Miss Du Pont will appear at the Play House, which is under the management of and a pet hobby of Preston Gibson, playwright.

The third concert, in a series now being given at the Metropolitan Memorial M. E. Church, will occur February 6, under the direction of A. Clyde Leonard. Mr. Leonard has secured the assistance of Washington's leading soprano, Helen Donohue De Vo.

Dick Root.

Clarence Eddy's Recitals.

Clarence Eddy, the eminent New York organist, played in Hartford, Conn., on January 19, meeting with his accustomed success. He left last Wednesday for Atlanta, Ga., to fill an engagement in the Baptist Tabernacle on Friday evening. Other dates are: January 29, Touro

Synagogue, New Orleans, La.; January 30, Third Presbyterian Church, New Orleans, La.; January 31, First Presbyterian Church, Montgomery, Ala.; February 2, Belmont College, Nashville, Tenn.; February 16, Trinity M. E. Church, Urbana, Ill.; February 27, First Presbyterian Church, Pottsville, Pa.; March 1, Christian Church, Fulton, Mo.

Of the Hartford recital the following is one of the several press tributes:

There are few musical people who have not heard of the name of Clarence Eddy. His name has spread far and wide, both as a concert organist and as a writer of music. It was therefore an event such as seldom comes to this community when Mr. Eddy gave a recital on the new organ of the Asylum Hill Congregational Church last night. The program was enriched by the excellent singing of Mrs. Eddy, contralto soloist of the Mount Morris Baptist Church, Fifth avenue, New York.

The program last night was novel. With the exception of Wagner's "Vorspiel to Die Meistersinger," the entire range of selections was decidedly up to date. Mr. Eddy is poetic. To an unusual and peculiarly individualistic degree he has the lyric temperament and tender touch which, combined, make his wonderful instrument sing. To some are given the studied thorough ability of interpreting Bach and the most classic of the classics with insight and knowledge. There is intellectual music and music of varying combinations of intellectuality and mere beauty. Without disparaging, in any way, the ability of Mr. Eddy to interpret the most complex of musical productions, it is the sweetness and the light that are his particular field of expression. The clearness of his notes and the skill of his technique are backed by the mastery of the poet which makes the composition seem less like a written work than a clear song ringing out over the snow.

Mrs. Eddy was favorably received and responded to two encores in response to the warm reception.—Hartford Daily Courant, January 20, 1912.

Janet Spencer Pleases in Wales.

Janet Spencer, the American contralto, now in England, had a fine reception recently in Wales, the press commenting thus:

Janet Spencer leaped into favor with her first contribution, "O Don Fatale." Both in this and in her next, "Liet Signor," she displayed a knowledge of operatic singing and a control over her voice which showed real talent and training.—Cambria Leader, Swansea.

Janet Spencer, the American contralto, gave two arias, revealing in the latter a flexibility of voice most unusual in a contralto.—South Wales Post.

Janet Spencer, the well known American contralto, achieved a success. She utilized a fine voice most satisfactorily in "O Thou That Telles," the delightful inflections of that air being one of the notable features of the concert. "He Was Despised" was given an exquisite note of pathos, while the beautiful number, "He Shall Feed His Flock," was rendered by Miss Spencer in a manner showing artistic sympathy and cultured vocalism.—Northern Whig, Belfast.

The well known American contralto, Janet Spencer, was very pleasing in her different solos and her rich, thrilling voice impressed the audience in no mean degree. Her finished rendering of "O Thou That Telles" was one of the best items last night and her big reputation was added to.—Ulster Echo.



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DRESDEN

Dresden Bureau of THE MUSICAL COURIER,
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A new opera by Alfred Kaiser, "Stella Maris," which had its premiere at Düsseldorf last year, has been accepted for performance by the general direction of the Dresden Royal Opera.

At a recent symphony concert the tone-poem, "Friede," by the late Adolph Böhm, husband of the well known opera singer, Frau van Endert, now of the Royal Opera in Berlin, was given its first performance. Young Böhm, who began life with so much promise, lately committed suicide in the apartments of his wife in Berlin under very sad circumstances. This work must be regarded as a youthful one, for Böhm had not had time or experience to attain maturity. Considering, however, that it was composed after only six years of work, it must be pronounced remarkable, if at the same time no very remarkable originality or strong personal note is in evidence. The work is divided into four or five parts, "A Joyful Morning," "At Work," "In the Dreamland of Love," "Danger of Strife," and "Renewal of Peace." Once a pupil of Prof. Albert Fuchs, and later of Schreyer, who is considered here to be one of the most remarkable of teachers, Adolph Böhm belonged entirely to the modern school and also came somewhat under the influence of the French style. Many find in this work echoes of "Pelleas and Melisande." Böhm's songs show more of the individual note than this composition, but it is remarkable for the amount of orchestral routine displayed after so short a study, and is characterized throughout by an effort to create impressions of various moods.

The fiftieth performance of Strauss' "Rosenkavalier" took place under Schuch's direction, December 13, before a sold out house. The cast was the same as the first performance, with the exception of Scheidemantel, who now is living in Weimar.

On Friday, December 29, "Madame Butterfly" was given, with Frau Nast in the title role.

In a performance at Christmas time of the "Rosenkavalier," Frau Böhm van Endert, who was asked to come down from Berlin, took the place of Frau Bender-Schäfer in the role of Octavian, and received almost an ovation, being frequently recalled before the curtain.

On December 27, "Der Gefangene der Zarin," by Baron v. Kaskel, was again taken up in the regular repertory. The opera had the strange fate of losing every tenor who had studied the leading part of the title role, so that after its second or third performance it had to be dropped. In Herr Soot an excellent substitute for Sembach has been found, and the opera saw itself once more "en train" in a highly successful performance. This work is marked by the new style of "Sprech-Gesang" or "Parlando" tone, which Kaskel has carried into the orchestral part like a kind of dialogue. Frau von der Osten was again resplendent in the role of the Empress, and Frau Nast as the charming daughter of the commander of the fortress. Soot soon showed himself master of a role that proved rather unfortunate for Sembach. Schuch directed with his customary skill, while the general public was not slow to applaud warmly throughout the evening.

In a late performance of "Lohengrin," Von Bary had to drop out, and his part was taken by Walter Kirchhoff, from the Berlin Royal Opera, who proved to be deeply impressive.

At Christmas time, two new operettas were given here, "Die kleine Freundin," by Oscar Strauss, which proved to be an unusual success, and a less interesting one by the joint authors, Georg Okonkowski and Jean Gilbert, entitled "Die moderne Eva," and performed in the Central Theater under the direction of the composer.

Leon Rains is engaged for a tournée in America for the season of 1912-1913. After such a brilliant European career, nothing but the greatest of success can be predicted for him.

December 22 a notable event occurred here in the annals of Wagneriana. A Dresden antiquary, Rich. Bertling, came into the possession of a unique document, a copy of Wagner's poem, written by his own hand, of the "Nibelungen Ring," and printed by Kiesling (1853), which he dedicated and sent to the great Schopenhauer, magnificently bound. Of this first edition of the "Nibelungen" text there were only fifty copies, which Wagner

intended for a narrow circle of friends. ("Zu dem Zweck einer vertrauten Mittheilung an Freunde.") Of this, Schopenhauer wrote to a friend as follows: "A book of Richard Wagner has appeared, which is not intended for the book trade, but only for his friends, printed on superb paper and carefully bound. It is called 'The Ring of the Nibelungen,' and is a series of four operas which he intends to compose. It may prove indeed the one great work of art for the future; seems to be rather fantastic: have read the first 'Rheingold,' but will wait a little and look further. No letter accompanies it, and only the dedication, 'aus Verehrung und Dankbarkeit' (With esteem and gratitude)." This extremely rare document was sold by the antiquary almost as soon as it came into his possession, but we are not told to whom.

The famous Dresden composer, Reinhold Becker, has just published with Leuckart, in Leipzig, a volume of new "Liebe Kinderlieder," poems by Olga Becker.

In a concert of the Tonkünstler Verein, Professor Roth played Liszt's B minor sonata with such great clarity in

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Care Musical Courier, New York

the delineation and such depth of psychical penetration as to win for him the enthusiastic encomiums of the press and the hearty applause of the audience, who were visibly, deeply impressed by the inherent power of this great work. Professor Roth and Geheimrat Draeseke have contributed (together with other Dresden musicians) articles to the music number of the Salon Blatt, on the teaching of Liszt and upon the first meeting of the Leipzig Tonkünstlerversammlung. Heinrich Platzbecker contributed a sketch on Liszt as composer.

In the Musik-Salon of Professor Roth the latest matinee was devoted to composers of Munich. In commemoration of the death of Ludwig Thuille, two movements of his sonata for violin, op. 30, and a piano sonata, op. 27, in E minor, by A. Reuss, were the principal numbers of the program. The performers were Erika Binzer, from Munich, and the violinist, Mina Rode, from Frankfurt, and Professor Roth.

"Christus," by Felix Draeseke, is to be performed as a whole work (it is divided into three parts) for the first time in Berlin by the Kittel Choir, when three hundred singers will take part. The oratorio is the longest and most comprehensive work on this subject. Sanna van Rhyn, at the request of the composer, will assist in the first performance on February 20 next.

One of the sensations of the season was the rendering of Ibsen's "Peer Gynt," with Grieg's music, in the Vereinshaus, when Wiecke, Frau Firlé, Frau Gasny, and Tere-sina Oster assisted with brilliant success. Helga Petri sang from the gallery (before the great organ), "Solweig's Lied," while the enlarged Gewerbehaus Capella, under the leadership of Alfred Sittard, undertook the orchestral parts, the whole artistic direction being under the supervision of Herr v. Schlippenbach.

The new work of Reger, "Weihe der Nacht," with Bruckner's "Heligoland," is soon to be given here, by the Dresden Buchdrucker-Gesangverein, under the direction of Theobald Werner.

At an interesting gathering of the International Music Society here, Frau Witting-Seebass was chosen as the in-

terpreter and illustrator of some old composers, contemporary with the development of the youthful Mozart. Professor Lewicki showed the influence of such old and almost forgotten composers as J. Schobert, H. Raupach, J. G. Eckard, and L. Honauer, whom Mozart's father, during his stay in Paris (while on their second tour), sought out, taking their compositions home with him, for the instruction of Wolfgang. Their influence upon the first four concertos of the youthful Mozart, which are almost never played and which served as merely the work of a student, was explained. Frau Seebass, with Konzertmeister Schiemann, gave these interesting old works a delightful rendering, especially those of Schubert, of which were played a movement of an old sonata for piano, a charming minuet and a trio, among others.

At a late Gewerbehaus concert, Gladys Seward, the talented young pupil of H. M. Field, played the G major concerto of Beethoven in a manner which reflects credit upon herself and her teacher. If Miss Seward, who is still very young, is not quite able, as yet, to sound all the heights and depths of Beethoven, she nevertheless evinces enough genuine musicianship, and efficient technic, with a well developed sense for leading a fine cantilena, to render her playing convincing and satisfactory. Her especial merit, just now, lies clearly upon the technical side of her art. When she awakens to more life, and to a warmer musical impulse and feeling, she may with such equipment take a high place in the musical world. At present she seems to be possessed of great repose, and plays with security and finish, being able now and then to give a warning nod to the orchestra when it does not meet requirements (as on this occasion), so that she saved the whole performance from disaster by her cool, well balanced head.

H. M. Field is busy with many concert engagements. Not long since he gave a concert in Chemnitz, with the aid of Helen Read, who assisted with songs. In Leipzig he played with the assistance of the singer D'Arnalle. Mr. Field has won excellent notices from the press generally.

The new hall of residence for the students of the Dalcroze School in Hellerau, which is under the charge of Mabel Riess, lately held a house warming, when many interesting guests, including Professor and Frau Dalcroze, were present, and a program of extraordinary interest was given, including a poem dedicated to Frau Riess, who is a highly cultured English lady from Munich. The Dalcroze School is to give another public performance, January 14, in the Vereinshaus, when Dr. Karl Storck, from Berlin, will deliver an address on the importance of rhythmical gymnastics for general musical education. At a late performance given in Berlin by the Dalcroze Institute, in the large hall of the Philharmonie, many members of pedagogic and musical circles were present, including also members of the Prussian "Kultusministerium." The Vossische Zeitung wrote of this affair: "The educational importance of these exercises in rhythmic gymnastics, ear training, improvisation, etc., in respect to the bodily, mental, and artistic development of these enviable children, under the guidance of Jaques-Dalcroze, is invaluable. The master exhibited astonishing results, achieved with fourteen children of the school at Hellerau. One thing alone is still to be desired, namely, that a large number will come under this teaching in order that they may later be in a position to spread it abroad." As yet the Dalcroze School has not been able to meet all the demand for teachers, which comes from leading musical institutions of Europe.

E. POTTER-FRISSELL

Goodson and Gerhardt at Morning Musicales.

Katharine Goodson, the English pianist; Elena Gerhardt, the German soprano, and Louise Homer, the American contralto from the Metropolitan Opera House, were the artists who gave the program at the Bagby musicale in the ballroom at the Waldorf-Astoria, New York City, Monday morning of this week. The artists were greeted by the usual large and fashionable assemblage. The program follows:

Prelude	Rachmaninoff
Aeolus	Gernsheim
Im Herbst	Robert Franz
Die Forelle	Schubert
Wohin	Schubert
Lilacs	Miss Gerhardt
A Bonny Carl	Rachmaninoff
From the Brake, the Nightingale	Chadwick
Love in May	Sidney Homer
	Parker
Romance, F sharp	Madame Homer
Arabesque	Schumann
Etude, G flat	Debussy
Valse, A flat	Chopin
	Cho, in
	Miss Goodson
Es Blinkt der Thau	Rubinstein
Ueber Allen Gipfeln ist Ruh'	Liszt

Der Schmied	Brahms
Aria, Che farò senza Euridice (from Orfeo).....	Gluck
Rhapsody, No. 2.....	Liszt
Mondnacht.....	Schumann
Ich Grolle Nicht.....	Schumann
Ständchen	Strauss

ANN ARBOR MUSIC.

ANN ARBOR, Mich., January 19, 1912.

The full program for the nineteenth annual May festival, which ranks with the Cincinnati and North Shore (Ill.) festivals, has just been made public. The programs for the various concerts are:

FIRST CONCERT—WEDNESDAY, MAY 15, 8 P. M.

Soloists: Florence Hinkle, soprano;
Nevada Van der Veer, contralto.

Coronation March Saint-Saëns || Vorspiel to Hansel and Gretel..... | Humperdinck |
| Aria..... | Madame Van der Veer. |

Carnival in Paris, op. 9.....Svendsen

Aria.....

Miss Hinkle.

Symphony No. 5, E minor, op. 64.....Tchaikowsky

SECOND CONCERT—THURSDAY, MAY 16, 8 P. M.

The Dream of Gerontius.....Elgar
Madame Van der Veer, contralto; Reed Miller, tenor;
Herbert Witherspoon, bass; Choral Union.

THIRD CONCERT—FRIDAY AFTERNOON, MAY 17, 2:30 P. M.

Soloist, Florence Hinkle, soprano.

Overture, Coriolanus.....Beethoven

Aria.....Beethoven or Weber

Miss Hinkle.

Symphony No. 4, E minor, op. 98.....Brahms

Symphonic Poem No. 3, Les Préludes.....Liszt

FOURTH CONCERT—FRIDAY EVENING, MAY 17, 8 P. M.

Soloist: Alma Gluck, soprano.

Overture, Melusina.....Mendelssohn

Aria, Il re pastore.....Mozart

Symphonic Poem No. 2, Le Chasseur Maudit.....Franck

Aria from Louise.....Chapientier

Andante (Margaret), from a Faust Symphony.....Liszt

Suite, Die Koenigskinder.....Humperdinck

Prelude.....

Hellafest and Children's Dance.....

Two legends.....Liadow

La Lac Enchantée.....

Kikomora.....

Aria from Carmen.....Bizet

Overture to Tannhäuser.....Wagner

FIFTH CONCERT—SATURDAY, MAY 18, 7:30 P. M.

Samson and Delilah.....Saint-Saëns

Ellison Van Hoose, tenor; Herbert Witherspoon, bass.

Contralto and baritone soloists not yet engaged.

Choral Union.

Choral Union.

The University Symphony Orchestra gave its second concert of the year Monday night. To say that it was highly successful would not quite do full justice to the organization and to Samuel P. Lockwood, conductor. It was a very good example of what an amateur organization can accomplish with untiring practice. The program consisted of Beethoven's symphony No. 6, F major, op. 68, and the Schumann concerto for piano, in A minor, op. 54. In the symphony the andante molto moto, "Scene am Bach," was omitted, while in the concerto Albert Lockwood gave further indisputable evidence of his fast rising genius. Every day this artist grows, and people in Ann Arbor are beginning to wonder if he will ever stop improving.

What has probably been the most interesting lecture recital ever given here was that given on Wednesday, in which William Howland, baritone, sang a series of settings to Shakespeare's most famous songs. The audience was given a splendid opportunity to hear not only the older and rarer settings, but to compare them with the more modern tunes to which they have been put. It could be easily seen that, although the older settings were well received, the modern ones, and especially those of Schubert, were the more popular. The setting to the "Soldier's Song" from "Othello," written by Mr. Howland, proved to be delightfully melodious and harmonious. The piano accompaniment was made an essential part of the song, and the voice and instrument ran along with a charming interplay of melody. The program is of interest in itself, so is published here:

Peg o' Ramsay (Twelfth Night).....
O Mistress Mine (Twelfth Night).....
Heigh-ho! for a Husband (Much Ado About Nothing).....
It Was a Lover and His Lass (As You Like It).....

Thomas Morley (1557-1604)

Where the Bee Sucks (The Tempest).....

Dr. Thomas A. Arne (1710-1778)

Come unto These Yellow Sands (The Tempest).....Purcell (1658-1695)

She Never Told Her Love (Twelfth Night).....

Franz Joseph Haydn (1732-1809)

No More Dams I'll Make for Fish (The Tempest).....

John Christopher Smith (1712-1795)

When That I Was a Little Tiny Boy (Twelfth Night).....

Joseph Vernon (1738-1782)

When That I Was a Little Boy.....Schumann (1810-1856)

Soldier's Song (Othello).....William Howland

Under the Greenwood Tree (As You Like It).....Carl Busch

Autolycus' Song (A Winter's Tale).....James Greenhill

Who Is Sylvia? (The Two Gentlemen of Verona).....

Richard Leveridge (1670-1758)

Who Is Sylvia?.....Schubert (1797-1828)
Hark! Hark! the Lark (Cymbeline).....
Carl Friedrich Curschman (1805-1841)
Hark! Hark! the Lark.....Franz Schubert
Duett, It Was a Lover and His Lass.....Walthew
Mrs. Reed and Mr. Howland.
Earl Moore at the piano.

VICTOR H. LAWN.

NORTHERN PACIFIC COAST MUSIC.

VICTORIA, B. C., January 15, 1912.

Madame Griselda, the eminent soprano, has been paying an extended visit to the Northern Pacific Coast. In Vancouver she has made the Royal Alexandra Apartments her headquarters, and while in Victoria she stayed at the Alexandra Club, of which Mrs. Henry Croft is the efficient and influential president. Madame Griselda remained also some weeks in Seattle, where her beautiful voice was heard to fine effect in one of the large churches. At her Victoria concert, which was under distinguished patronage, a profound impression was made by her superb interpretation of Gounod's "Ave Maria." After another public appearance in Vancouver she is to leave for a short sojourn in San Francisco, and it is likely that she will then make an Eastern concert tour. Madame Griselda has won her chief laurels in India. Her strong and sympathetic nature is, like her voice, instrumental in winning for her many friends.

Anne Shaw Faulkner and Marx E. Oberndorfer, pianist, in their series of operatic lecture recitals, are coming from Chicago to fill a number of Western engagements. They will be heard at Whitman College, Walla Walla, January 12; Seattle, January 22 and 29; Bellingham, January 23, and in Vancouver on January 24 and 25. This

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form of musical attraction should prove doubly valuable in these parts of the United States and Canada, where grand operas, and especially Wagnerian music dramas, are too little known or understood.

The Ladies' Musical Club, of Victoria, presented an artistic miscellaneous program at the Alexandra Club on the afternoon of January 13. Among those who took part were Mrs. Gideon Hicks and Mrs. W. A. Jameson.

The Ladies' Musical Club, of Seattle, engaged De Pachmann for a recital at the Moore Theater on the evening of January 4. This great artist has again been winning golden opinions, his Victoria concert, under similar auspices, arousing an ovation.

Albany Ritchie, the well known violinist, is now making his headquarters in Seattle, and with his family has a charming home at 1420 East Aloha street. Mr. Ritchie holds the honorable position of concertmaster of the Philharmonic Orchestra, numbering forty men, and conducted by John M. Spargur.

The Vancouver Women's Musical Club, an enterprising and inspiring organization, announces the following officers for 1911-1912:

Executive Committee—President, Mrs. W. L. Coulthard; first vice-president, Mrs. W. H. Leckie; second vice-president, Mrs. C. J. Peter; secretary-treasurer, Mrs. Henshaw.

Program Committee—Convener, Mrs. Akhurst; members, Mrs. Boyden, Mrs. Enthoven, Mrs. Erskine, Mrs. W. Green, Mrs. James, Mrs. Saunders, Mrs. Trim, Mrs. Windie, Miss Kentish-Rankin, Miss A. Kilby, Diana Phillips.

Director of the Woman's Choral and Orchestral Society, F. W. Dyke; leader of the orchestra, Mrs. Carrington; accompanist, Miss Dunn.

Philanthropic Concert Committee—Convener, Mrs. Boyle; honorary secretary, Mrs. Watts; members, Mrs. Bennett, Mrs. Breed, Mrs. Brunton, Mrs. Hartley, Mrs. Horne, Miss H. Merritt, Mrs. Mill, Mrs. Parks, Miss A. Robertson, Mrs. Shalcross.

MAY HAMILTON.

Praise for Edmond Clément.

When but one opinion prevails regarding the merits of an artist, as is the case with Edmond Clément, the renowned French tenor, it is well to let the press encomiums speak for themselves, which the list here appended does most emphatically:

Mr. Clément's recital, like its predecessor of last season, was a beautiful demonstration of what can be done in the field of song. Throughout his program Mr. Clément delighted his hearers by the exquisite finish of his style and by the justness of his interpretative design.

His songs contained delicate sentiment, pathos, archness and even humor, and to all of these the singer's resources proved quite equal. The elegance of his phrasing, the refinement of his nuances, the polish and clarity of his enunciation in both French and English and the tastefulness of his general style all contributed to a final impression which left exacting listeners well pleased.—New York Sun, January 17, 1912.

Mr. Clément is one of the best exponents of what the French school can do in its perfection of finish.

The most interesting numbers on his program were Massenet's "Poème d'Octobre," "Clair de Lune," by Fauré, Bizet's charming pastorella, and the ever-amusing "En passant par la Lorraine." Fauré's song is really a flute solo, with voice obligato. The half-melancholy color and the oddly unrhymic time of the flute part produce a really charming effect. This song was insistently encored. Mr. Clément made Franck's rather banal "Le Mariage des Roses" interesting by his very expressive rendering of the words, and Bizet's pastorella was equally delightful, both for that and for its piquant melody.

To a generous program he added a number of encores, among others "Des Grioux's Dream," from "Manon," which he always sings with the perfection of artistry.—New York Evening Post, January 17, 1912.

It was his first appearance in New York this season, and his voice and his artistic and polished style exercised the same attractions that they have before.

There were much finish and poise in Mr. Clément's performance, a sense of proportion and of fine taste. He is at his best in French songs and in certain operatic airs, of which his program was chiefly made up. Songs by Massenet, Saint-Saëns—"Aimons Nous," sung with admirable breadth of phrase—Franck, Fauré, Bizet, Debussy and Duparc, all had delightful qualities as he gave them. In Fauré's "Clair de Lune" the upper voice of the piano accompaniment was transferred to the flute, and this Mr. Clément had to repeat, as he did Debussy's song, "Green."

One of Mr. Clément's most delightful songs was "En passant par la Lorraine," by Arcadelt, and to which he gives a gay and humorous touch not only in his delivery, but also in action and gesture, just light enough and just suggestive enough to be quite in place. Nothing that he did was more characteristic or more deserving of the enthusiasm with which it was received. Mr. Clément added then Des Grioux's song from the second act of "Manon," by Massenet; he has often sung it, and, as he did yesterday, with much tenderness and ardor, with fine-spun delicacy and beauty of voice and nicety of phrase. In its way it is a masterpiece.—New York Times, January 17, 1912.

The admirers of the distinguished singer, many of them French, packed the big hall. They were fortunate. For the recital proved particularly interesting.

The program, which was devoted chiefly to French airs and songs by our American composers, had hardly one dull spot.

Between these Mr. Clément sang—in English—Schubert's "Hark! Hark! the Lark," Frank La Forge's "To a Violet," and two other compositions. He had many well-deserved encores, to one of which he responded with an inimitable rendering of an air from Massenet's "Manon."

In all he did, Mr. Clément charmed his hearers by his admirable phrasing and his faultless style. He sang with taste, with ease and art. And he did even more—he sang some numbers with delightful poetry. This was particularly true of his interpretation of "Le Mariage des Roses" of Franck, and the "Clair de Lune" of Fauré.

Mr. Clément's rare and gracious qualities, his perfect diction, and, above all, his style, made one lenient to some trifling lapses.—New York American, January 17, 1912.

The exquisite art that Clément brought to bear on the French songs he presented for hearing already was familiar to New Yorkers. It is better suited to the drawing room than to the musical forum, yet even in so vast a room as that in which he sang yesterday the charm of his style is not lost, as was shown by the enthusiastic reception the tenor received.

His methods were essentially Gallic, to be sure, and those whose tastes are not cultivated in that direction may fail to get the full flavor of his graceful, polished and prettily piquant interpretations.

Both Fauré's "Clair de Lune" and Debussy's "Aquarelle" had to be repeated. The final number, Arcadelt's "En passant par la Lorraine" he sang with inimitable archness and humor. In response to irresistible demands he gave the "Reve de Manon," from Massenet's opera, infusing into his interpretation an ecstatically sentimental fervor such as only a Frenchman can voice convincingly. Finally he sang with charming effect a dainty song in Italian.—New York Press, January 17, 1912.

It was Clément's first recital here this season, and he again charmed his audience with his surprisingly sweet voice, his wonderful diction and his artistic manner of singing. He was probably at his best in an encore, the aria from Massenet's "Manon," which he sang exquisitely. Another fine bit of singing was Fauré's "Clair de Lune." So charmingly was this song that it had to be repeated. Besides French songs, Clément sang some American compositions. He also used the English text for Schubert's "Hark! Hark! the Lark."—New York Herald, January 17, 1912.

C. Winfield Richmond Presents Pupil.

C. Winfield Richmond, pianist, pupil of Joseffy, presented his pupil, Myles Manning Atherton, in recital at Steinert Hall, Bangor, Me., on Tuesday evening, January 23, in an excellent program. Margaret Ross, contralto, pupil of Oscar Saenger, furnished the vocal numbers.

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MUNICH, January 10, 1912.

Munich is constantly adding new and good names to her musical colony, the latest additions being the pianist Gottfried Galston and his charming and talented wife, who is also a pianist, playing under her maiden name of Sandra Droucker. The principal thing which induced Mr. Galston to desert Berlin for Munich was the fact that the former city is situated such an uncomfortably long distance away from any mountains that it was impossible for the pianist to indulge in his favorite "relaxation" of mountain climbing in his spare moments, whereas, starting from his new home, he can, within two hours, be in the very heart of the Tyrolean Alps. The Galstons occupy a very pleasant villa in Planegg, a few minutes outside of Munich's gates. THE MUSICAL COURIER correspondent called on them recently to learn of Mr. Galston's plans for his Russian tour, which begins next week. He will be gone four weeks and will range from St. Petersburg to the Black Sea, playing in the capital city and



AS THE LISZT HOUSE IN WEIMAR NOW LOOKS.

in Moscow, Wilna, Charkow, Kief, Ekaterinaslow, Fiodosia, and Odessa. He has prepared the following two programs for his tour: First, Bach, chaconne; Beethoven, sonata, op. 106; Busoni, three "Elegies" (new, dedicated to Mr. Galston); Chopin, first and fourth ballades; Schulz-Evler, transcription of the Strauss "Blue Danube" waltz. Second program: Brahms, Paganini variations; Beethoven, sonata, op. 101; Maurice Ravel, four numbers; Debussy, three numbers, including the "Isle Joyeuse"; Schubert, minuet; Schubert-Tausig, "Military March." I had the pleasure of hearing Mr. Galston play the second program, with the substitution of the "Blue Danube" for the Schubert numbers, at a studio tea last Monday afternoon. He has an astonishing technic, and plays with feeling and discretion. He has toured many times in Russia and will undoubtedly repeat his former successes this time with the very interesting programs. In October he begins his American tour under M. H. Hanson's management, playing five extremely interesting programs (already announced in THE MUSICAL COURIER) in all of the larger cities.

A second new addition to the musical colony in Munich is Frederick Morley, the Australian pianist, well known in



FREDERICK MORLEY.

America through his former position on the teaching staff of Dr. Ziegfeld's Chicago Musical College. Mr.

Morley has now established his home in this city, where he will continue his career as teacher and concert pianist. He appeared here for the first time in recital January 3, playing the following program: Brahms, Handel variations; Bach, gigue; Corelli-Godowsky, pastorale; Gluck-Sgambati, "Melody"; Rameau-Godowsky, "Tambourin"; Chopin, twelve studies; Field, nocturne, A major; Horace Wattleing, impromptu; Frank Bridge, capriccio; Leschetizky, barcarolle; Borowski, prelude—a rather unusual and interesting program. Mr. Morley is to be thanked for having the courage to get away from the old ruts, and for giving us something new to hear. The impromptu by Wattleing was very interesting. The Bridge capriccio, on the other hand, did not make much of an impression, while Felix Borowski's prelude was brilliant and effective. The pianist is fully equal to the demands of modern piano technic. I liked his intelligent interpretation of the Brahms variations very much; his octave work, especially with the left hand, was excellent—sharp and clean cut. The Chopin studies were all taken tremendously fast and executed with dash and verve; if anything, perhaps the technical side received a bit too much attention at the expense of the interpretation. The smaller pieces were all played with good taste and thorough finish. There was a large audience present, and the artist responded to hearty applause with two encores at the close.

Mrs. Galston (Sandra Droucker) will, next week, give two recitals in Berlin for the Crown Princess of Germany, whose teacher she is. She is by birth a Russian, and the Crown Princess, too, is half Russian. After Berlin she is engaged for a recital in Brunswick, and will play also for the Grand Duchess of Brunswick. The artist is introducing herself to Munich this winter in a series of three recitals, two of which have already been given. The program of the second was as follows: Schumann, sonata G minor; Chopin, twelve preludes, fantasie, ballade, F major, barcarolle, twelve studies. I was, unfortunately, unable to hear this recital, but the local critics praise her excellent musicianship very highly.

That excellent Hungarian violinist and professor at the Royal Conservatory in Bucharest, Roumania, Geza von Kresz, gave his annual recital here last Sunday evening, assisted by Lily von Markus, pianist, of Budapest. Von Kresz plays with much feeling and good taste, and has an excellent technic, a special feature of which is his fine bowing. His tone, too, is very beautiful, never harsh. One only misses, perhaps, that extreme dash and fire which we usually associate with the playing of Hungarians. His playing of the Bach prelude and fugue in G minor for violin alone was the best bit of violin work which I have heard so far this winter. From Fr. von Markus I heard the piano part of the Brahms D minor Sonata for violin and piano and a group of Chopin numbers. She played very musically and exhibited a finely developed technic. Her tone in cantabile passages seemed hard, perhaps due to a rather inferior piano. What, however, detracts very much for me from the pleasure of hearing her are the extreme bodily contortions which she seems to think necessary to correct playing. The young lady, who has undoubted talent, should learn from some of the really great masters—Godowsky or Busoni, for instance—who accomplish much more wonderful things without one superfluous movement.

The program of the third in Ossip Gabrilowitch's concert series was Lord Byron's "Manfred," arranged for concert performance and recited by Ernest von Possart, with the accompanying music by Robert Schumann. Gabrilowitch directed, the soloists being Irma Koboth, soprano; Clara Clemens, alto; Dr. Matthäus Römer, tenor; Theodore Harrison, bass. The chorus was the Augsburger Liedertafel, the orchestra the local Konzertvereins Orchestra. Adolf Hempel was the organist. The performance reached a very high level, and the little which the soloists had to do was done excellently. Clara Clemens (Mrs. Gabrilowitch) at the very last moment took the place of the alto who was to have sung and appeared with only one rehearsal in order to avoid a postponement of the performance. If the lady who failed to appear (I do not know who she was) could have sung the alto solo any better and acceptably than Mrs. Gabrilowitch, she must be a great deal better than any German alto that I have heard for a long while. The most important solo part fell to Theodore Harrison, who executed it with that ability and taste which have brought him in this, his first season, into the very front ranks of German concert singers. The Augsburger Liedertafel proved itself to be a very fine singing chorus, with splendid capabilities for

light and shade, and the necessary force when required. The orchestra did well throughout, its principal number, the overture, being given so as to bring out all the beauties of this, one of Schumann's finest orchestral numbers. Gabrilowitsch directed with excellent taste, reserve, and discretion throughout, never once forcing the music into prominence at the expense of the reciter. The lion's share of the work and applause of the evening fell, of course, to von Possart, who, assisted by Elsa Brünner, gave a magnificent reading of the poem. All in all, a thoroughly well rounded, artistic performance of a most interesting and too seldom heard work.

Two evenings later Gabrilowitsch appeared with the Heyde Quartet, playing the piano part of Dvorák's piano quintet, op. 81. One can hardly regard this as one of the best of Dvorák's compositions, but it was splendidly given, especially the scherzo and finale. It was an evening of Slavic composers, the other numbers of the program being Borodin's rather weak and uninteresting second quartet in D major, and Tchaikowsky's fine F major sextet ("Souvenir de Florence"), both of which were capably played.

I have always thought rhythm to be the essence of the dance, but Alexander Sacharoff, the young Russian dancer, who appeared here a few evenings ago, "danced" to organ music by Palestrina, Orlando di Lasso, and Monteverde. That is to say, while the organ was playing he made what he evidently considered appropriate poses and movements. Whether or not the music and the dance had any relation to each other is aside from the question; the dancer is extremely graceful and pleasant to look at, and his simple costumes are very artistic. More rhythmic and animated numbers, a "Warrior's Dance" to Chopin's G flat major study and a "Jünglingspiel" to music from Schuler, pleased me most. Clotilde von Derp, perhaps the best known of the German "artistic" dancers, gave two dance evenings this week. This dancer, who played Sumurun in Reinhardt's first London production of the pantomime, has the advantage of being very young and attractive. Her dancing seems natural and untaught, which is its principal charm.

On January 4 Fritz Kreisler and Frederic Lamond appeared for their second concert here together, playing four Beethoven sonatas for violin and piano—op. 12, No. 1, op. 96, op. 24, and op. 12, No. 3. As I said in reviewing their first concert, fine as the sonatas are in themselves, I do not consider four of them played one after the other an ideal program. It goes without saying that they were well done. Kreisler, who comes back here next week for a recital, played with that exquisite refinement of tone and technical finish which is ever characteristic of him.

Ignaz Friedman played here last evening, and contributed another to the large number of Liszt recitals. I heard him for the first time, and was pleasantly surprised. Some persons had told me that he was what the Germans call a "Drescher," which in English means a thrasher. It is true that he does expend a great deal of energy on the keys, but only once, in the "Erlkönig" transcription, did he pound through the tone so that it was unpleasant. All in all, a very fine recital. In many points he pleased and interested me in his Liszt interpretations more than any other of the many well known Liszt interpreters whom I have heard in the last few months. His style of playing, with constant use of sharply contrasting pianos and fortes, and his absolutely dazzling technic are particularly suited to Liszt's music. The F minor study was little short of astonishing, the "Au bord d'une source" had irresistible charm, and the player almost succeeded in making the endless B minor sonata interesting. The "Don Juan" fantasia on the other hand was mostly noise. Friedman was the recipient of some of the most hearty applause which I have heard this season, and he responded with numerous encores.

The Opera has not particularly distinguished itself in the last two weeks. Auber's "Stumme von Portici" was revived, principally to give Knoté the chance to appear in his favorite role of Masaniello, which he did with great success. Knoté, with his light-colored voice, is at best a lyric tenor, whom only the dearth of good German heroic tenors has forced into singing Wagner roles. Further features of the revival were some good chorus singing and some bad stage management. "The Huguenots," too, bobbed up serenely once more, giving Maude Fay, the splendid American soprano, a chance to distinguish herself in a leading role. Dr. Walter, in one of his best roles, Raoul, sang and acted with a brilliancy and dash which reminded one of his younger days. A performance of "Freischütz," with a young tenor by the name of Schöner as Max—his first appearance here in an important part—proved that nature has given him a pure, sweet voice, and fate a method of singing which is not

good enough to prevent his voice from breaking badly on two or three attempted high notes. The "Koenigskinder" of Humperdinck is in preparation. Frau Bosetti will sing the Goosemaid at the first performance, and Otto Wolf, the excellent lyric tenor of our Opera (who created the role at Covent Garden), the King's Son. Munich has special interest in this opera, as the authoress of the book, Frau Justizrat Bernstein (Ernst Rosmer), lives here.

The Bavarian Government, following the splendid example of that illustrious patron and encourager of art, King Ludwig II, is always doing its best to promote the fine arts in Munich. In pursuance of this laudable policy the authorities are doing their best to prevent the granting of a concession to the largest and best known music conservatory of Germany, with headquarters in Berlin, which is anxious to establish a branch institution here with a fine list of thoroughly capable teachers. The gentlemen fear the competition between such a school and the present Royal Academy of Music. Considering the very mildewed condition of that venerable institution, this fear is not to be wondered at. A little competition might wake it up to its own great advantage.

Among Frederick Morley's American pupils who came here to continue with him are Edward Macmullen, of Chicago; Malvina Kerten, of the same city; Werdna Keller, Ruth Gile, of Colorado Springs, and Dorcas Surth, of New York.

Parlow Astonishing Westerners.

Kathleen Parlow, that wonderful genius of the violin, continues her triumphal course in the Middle West, receiving everywhere the highest praise. Following are a few recent press notices:

Miss Parlow did not draw her bow across the strings more than half a dozen times before every one in the audience who knew anything about good violin playing realized that they were to hear an artist of temperament, of technical skill and of poise. This young girl is a wonder. She was a most charming picture to the eye as well as an unalloyed joy to listen to. She uses a flawless technical medium to give expression to an inspired musical nature. She created nothing short of a furore by her playing.—Pittsburgh Post, January 10, 1912.

Miss Parlow's work received an ovation and she was compelled to give two encores. In temperament, technic, interpretation and noise she is a wonder. She is utterly lacking in artificiality.—Pittsburgh Press, January 10, 1912.

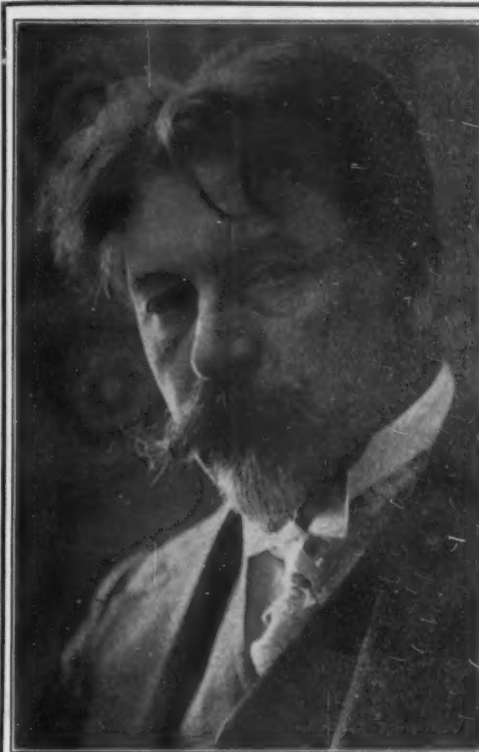
Kathleen Parlow is just a bit of a girl who is good to look upon. Her personal appearance is forgotten when her bow begins to move. When Miss Parlow played the Bruch concerto No. 1 in G minor the silence in which she was heard was intense, and when she ceased playing the applause was such that two encores were necessary to even partially appease the demand for more. Her place is assured in the estimation of Pittsburgh music lovers.—Pittsburgh Sun, January 10, 1912.

Miss Parlow's number was the G minor concerto of Max Bruch, and it served admirably to display the extraordinary gifts of the young artist. Miss Parlow is endowed with an unerring left hand, a most facile bow arm and a tone of much strength and brilliancy. The first movement of the concerto was given with dignity and breadth and the adagio received a tender, poetic interpretation. The brilliant rhythmic finale, abounding in difficult technical passages, was played with a dash and freedom that called forth a most enthusiastic appreciation from the audience. After many recalls Miss Parlow played the Bach aria on the G string and again, on insistent demand, Kreisler's arrangement of Tartini's variations on a theme by Corelli. In this last number the violinist displayed a remarkably effective trill and spiccato bowing.—Pittsburgh Gazette Times, January 10, 1912.

Miss Parlow is the artist of the type that is born, not made. Nature gave her the soul and the instinct of the virtuoso and devoted study did the rest. She chose last night as her one number the familiar Bruch concerto in G minor, which afforded an excellent vehicle for her powers. Her performance of this work was a revelation, alike in tone, in technic and in interpretation. Her bowing is perfect, her intonation unfailingly accurate, and, whether in passage requiring difficult double stopping or in pure legato passages, her facility is equally noteworthy. Above all, she commands the rare singing tone which goes to the heart independent of technical excellences. This latter quality was especially demonstrated in her playing of Bach's air for the G string, which she gave as an encore. Being encored again and again with tremendous insistency, the soloist performed without accompaniment an "air va-rie," exhibiting her mastery of instrumental gymnastics. It is a question if Miss Parlow, young as she is, has not already earned the title of the first of woman violinists. In time, Ysaye himself may find in her a formidable rival.—Pittsburgh Chronicle Telegraph, January 10, 1912.

Chief interest to musicians centered in the Bruch G minor concerto with which the young artist has won pronounced success with the Boston Symphony Orchestra. Especially beautiful was the adagio. In this section Miss Parlow displayed all the tone beauty and technical excellence for which she is noted. The lower tones were of rare richness, but in the higher reaches and in the harmonics there were occasional lapses.

Kreisler's "Caprice Viennois" was the best of the more spirited numbers. Miss Parlow played the glittering arpeggios, double stops and fitting scales with great technical skill. Arensky's serenade was tuneful and characteristically dreamy, but musically the Chopin nocturne in E flat major was the most successful number of the program. Tartini's "Trille du Diable" sonata was played with astonishing dexterity, a succession of finger breaking shakes, often on four strings at a time, demanding the highest technical qualifications.—Minneapolis Journal, January 17, 1912.



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Overture No. 3, "Leonore" Beethoven
Symphonic Poem, "Francesca da Rimini" Tchaikowsky
Symphony in C Minor, No. 1 Brahms
Tone Poem, "Death and Transfiguration" Strauss

For Wednesday Night, April 10th, 1912

SUBJECT TO CHANGE
Overture, "Meistersinger" Wagner
Variations on a Theme by Haydn Brahms
Tone Poem "Don Juan" Strauss
Symphony in C Minor, No. 1 Beethoven
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NATIONAL FEDERATION OF MUSICAL CLUBS.

The Chaminade Club of Providence, R. I., held the first open meeting on January 4, when it entertained members and their friends. A musical program of great variety and charm was presented and the concert was voted a great success. The program opened with a most interesting paper on "Current Musical Events," by Edith M. Glines.

The rest of the program follows:

Two Arabesques	Debussy
En Automne	Moszkowski
May Atwood.	
The Eagle	Busck
Nur wer die Sehnsucht Kennt	Tschalkowsky
Cello obligato, Helen T. Grant.	
Olive E. Russell.	
Trio for violin, cello and piano	Mando
Minuetto. Andantino. Valse.	
Mary W. Brooks, Helen T. Grant, Edith Gyllenberg.	
The Cry of Rachel	Salter
Olive E. Russell.	
Rhapsodie Hongroise No. 12	Liszt
May Atwood.	

From Cynthia, Ky., comes a report of a musical tea given by the Cynthia Musical Club at the residence of Mrs. I. D. Best on December 28.

The program was as follows:

Frühlingsnacht	Schumann-Liszt
Etude, op. 25, No. 1	Chopin
Ballade in A flat	Chopin
Miss Best.	
Adoration	Borowski

Lieta Novella	Tirindelli
Miss Nell.	
Marche Mignonne	Coldini
Scotch Poem	MacDowell
Polonaise in E minor	MacDowell
Miss Best.	
Amoroso	Tirindelli
Romance, Sans Paroles	Goens
Miss Nell.	
Nocturne (for left hand)	Scriabine
Etude en Forme de Valse	Saint-Saëns
Miss Best.	
Concerto in D	Seitz
Miss Nell.	
Gondoliers	Liszt
Tarantella (Venezia e Napoli)	Liszt
Miss Best.	

A most interesting departure has been made by the Crescendo Club of Atlantic City. This club only federated last February, with a membership of sixty. As a result of the enthusiasm developed by its association with other clubs it has arranged to have the Philadelphia Orchestra give a concert in Atlantic City. This effort is most praiseworthy and reflects great credit upon the members of the club and their capable president, Mrs. H. W. Hemphill.

The Philadelphia Music Club has issued a very interesting calendar for 1912. Among the events to come are:

A performance of Strauss' "Enoch Arden," a musical devoted to compositions of club members, a program of music by women composers, recitals by Ella Day Blair and Daniel C. Donovan, and a musical by a visiting federated club, "The Haddon Fortnightly Choral."

E. W. RULON, Press Secretary.

PROVIDENCE MUSIC.

Phone, Union 2557-L.
501 Butler Exchange,
PROVIDENCE, R. I., January 18, 1912.

The first of a series of concerts by the new Providence Symphony Orchestra began most auspiciously on December 6 with a program of standard and classical works that was little short of a revelation to the many music lovers present, and called forth many spontaneous demonstrations of approval. That so fine an orchestra of symphonic proportions (seventy men) should come into being and exist in our midst was a welcome surprise to many people. For the next concert, which will take place in February, Conductor Fairman has selected a program of even greater interest than the first, one that should appeal to every musical taste. Schubert's "Rosamunde" overture will open the concert, to be followed by the "Jupiter" symphony of Mozart. Felix Fox, the well known virtuoso of Boston, will play Grieg's piano concerto in A minor, op. 16. This number ought to be of especial interest to pianists and lovers of piano music. The concert will close with Bizet's suite "L'Arlesienne." The orchestra, encouraged by the fine reception accorded it at the first concert, is rehearsing enthusiastically and fine concerts for the remainder of the course are assured. With sufficient support from the public, which now seems certain, the orchestra will become permanent, and in a few years should compare favorably with other orchestras of the country.

Clifford Cairns and Reed Miller were the stars in the performance of "The Messiah" during Christmas time. Outside of their work, which was excellent, the performance was not as good as in other years.

Frank E. Streeter was the recipient of many congratulations last month in commemoration of his services as organist and choirmaster for the past fifteen years at the Mathewson Street M. E. Church. A large reception was tendered him by the church on the Sunday evening of the occasion.

Lilla Ormond was well received on her appearance recently with the Boston Symphony Orchestra. The new "Aghadoo," an Irish ballad for contralto solo and orchestra, written especially for Miss Ormond by George W. Chadwick, received its first rendition.

The Alumnae Association of the Hans Schneider Piano School observed its second open meeting recently. The entertainment was termed "An Evening with Liszt."

Ludwig Hess was the recipient of a most cordial reception on the occasion of his first appearance here in song recital.

The Chopin Club presented Loyal Phillips Shawe in song recital, with Emma Winslow Childs accompanist. Mr. Shawe, as always, was applauded enthusiastically and sang his program, which follows, in his usual artistic style:

The Prologue, Paggiacci	Leoncavallo
Three Jester Songs	Bantock
The Jester.	
Under the Rose.	
The Serenade.	
All Souls' Day	Strauss
The Lover's Pledge	Strauss
All For Half-a-Crown	Strauss
The Christmas Songs	Cornelius
The Christmas Tree.	
The Shepherds.	
The Kings.	
Simeon.	
Christ, the Friend of Children.	
The Christ Child.	
Invictus	Hahn
Flower Rain	Loud
Barney McGee	Bullard
The Sweetest Flower	Batten
Mother o' Mine	Tours
O, This Is My Departing Time	Fisher

The big Tetrassini concert, Tuesday evening, January 16, the event of the month, managed by Albert M. Steinert, was the greatest success of the season, artistically as

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well as financially. With every nook in the hall filled and fully 200 people seated upon the stage, Madame Tetrassini and her assistants shone forth in all their splendors of voice and artistry. Never before has any one given such remarkable demonstrations of vocalizing on any stage in Providence as did this greatest of prima donnas. The program follows:

Prologue, Pagliacci	Leoncavallo
Pur Dicasti	Ramon Blanchart.
Swallows	Lotti
Aria, Simon Boccanegra	Frederic Cowen
Romance, Roi de Lahore	Luisa Tetrassini.
Solveig's Song	Verdi
Aria, Linda di Chamounix	Jose Mardones.
Los Ojos Negros	Massenet
Good Bye	Ramon Blanchart.
Je Pleure en Reve	Donizetti
Polonaise, Mignon	Luisa Tetrassini.
	Alvarez
	Jose Mardones.
	Tosti
	Hue
	Ramon Blanchart.
	Thomas
	Luisa Tetrassini.

BERTHA A. HALL.

St. Cecilia Club Sings for the Masses.

The St. Cecilia Club, of New York, which includes among its membership many women prominent in the ranks of fashion and wealth, went down to Cooper Union, Tuesday evening of last week, to sing before the People's Symphony Auxiliary Club. Victor Harris, the conductor of the St. Cecilia, prepared a program of rare interest, consisting of gems which the club has sung at its concerts at the Waldorf-Astoria. The Harris transcription of some Grieg and Nevin songs were particularly enjoyed by that overflowing and enthusiastic throng. Mr. Harris revealed his musicianship in his arrangements of "Zur Rosenzeit" and "Im Kahne," by Grieg; "Twas April," "Before the Dawn" and "The Woodpecker," by Nevin. "Durch die Walder," from "Der Freischütz," was another number that delighted, as it could not fail to do when sung so beautifully as it was on this occasion. The club was assisted by William Roger Wheeler, tenor.

Madame Mariquita is finishing the mise en scène of a ballet by Mozart entitled "Les petits riens." This ballet was composed in 1778.

Cincinnati Symphony Orchestra.

The Cincinnati Symphony Orchestra continues to win laurels both for its players and for its leader. Following are three recent comments:

When people go out in a bitterly cold blizzard to hear music it is an indication of two things, one of which is that they are genuine lovers of the divine art, and the other that the musicians scheduled to perform on this particular occasion constitute a strong drawing card. And so, arguing from this premise, it would be easy to prove that every person who helped to make up the very large audience



LEOPOLD STOKOWSKI.
Conductor of Cincinnati
Symphony Orchestra.

that attended the concert given in Carnegie Music Hall last evening was there out of sheer love of music, coupled with a special desire to hear the Cincinnati Orchestra, with Leopold Stokowski as conductor.

No doubt whatever could have been left in the minds of Mr. Stokowski or his men regarding the audience's feelings, for each number on the program met with a most enthusiastic response. Mr. Stokowski not only confirmed the good impression he made upon his previous appearance in this city this season, but enhanced it. His reading of the Brahms Symphony was interesting enough to hold the unflinching attention of the large audience from first to last. In some respects this reading was exceptionally beautiful, as in the second movement, when the orchestra under this gifted man's baton imparted a most lovely lyrical character to the music.

The performance of the "Tannhäuser" overture with which the concert ended kept everyone motionless until its close. It had a brilliant interpretation and was played with admirable technical skill. Mr. Stokowski is a man who pays careful attention to details and the result is his men play with splendid precision and the various departments are well blended.—Pittsburgh Post, January 10, 1912.

The Cincinnati Symphony Orchestra, conducted by Leopold Stokowski, scored a signal triumph before a large and fashionable audience at the Odeon last night.

The Tchaikowsky symphony probably was the most generally appreciated selection of the evening, in which the unity of the orchestra won and deserved unstinting applause in the rendition of this great masterpiece.

The orchestra as a whole proved to be a thoroughly trained body of musicians. The finest quality of tone was easily distinguishable even to ears not trained to perceive all the subtle points of orchestration.—St. Louis Republic, December 14, 1911.

The success achieved by the Cincinnati Symphony Orchestra under Leopold Stokowski on the occasion of its one previous appearance in Pittsburgh was confirmed last night at Carnegie Hall, when a great audience honored the young Russian leader and his players in a rarely demonstrative fashion.

Throughout the interest of the audience was visibly concentrated upon the director rather than upon the orchestra, Mr. Stokowski's method of emphasizing the meaning of the score apparently with every nerve and muscle exercising an eccentric fascination. There was, however, no mistaking the artistic power and understanding of the man, evinced from start to finish in his reading of the scores and in the sympathetic response which he evoked from his players.

The most important number was the sixth symphony of Tchaikowsky—the "Pathetic"—which, although heard scores of times over by our concert goers, never becomes hackneyed and never loses its charm. Mr. Stokowski's reading of this work, though nowise departing from the traditional interpretation, was such as to command tremendous applause, conductor and orchestra being obliged to rise and acknowledge the compliment.—Pittsburgh Chronicle Telegraph, December 1, 1911.

The Unspoken Name.

(By GEORGE HARRIS)

[From Harper's Weekly. Copyright, 1912, by Harper & Brothers.]

I wandered by the sea, and did engrave
Marie amid the particles of sand;
The tide, alas! rose up, wavelet and wave,
With all-effacing hand.

I wandered through the forest, and with joy
Suzanne did cut on many a tree's soft skin;
But growing summer made thereof a toy,
And hid my emblem thin.

I lay in meadows, and with fancy wrote
Yvonne upon the surface of the sky;
But thundering storm-clouds mercilessly smote
The vision from my eye.

I sit before the fire, and your keen face
I suddenly behold within the flame;
You grasp the blood-red pen, and with it trace
Within my heart your name.

[The author of the above poem is the young American tenor.—Editor, THE MUSICAL COURIER.]

The Theatre Municipal in Nancy will perform on February 1 the lyric drama in three acts entitled "Le Pays," libretto by M. Le Goffic, music by Guy Ropartz. The opera had been offered to M. Carré in Paris, and it is with a special authorization from that manager (Opera Comique) that it will be performed in Nancy before Paris.

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WELL, London?

WHY not make every opera at the Metropolitan a gala performance?

HELL hath no fury like a prima donna whose tempi are scorned by the conductor.

EUGEN D'ALBERT is said to have begun to practice piano again in the expectation of returning actively to the virtuoso sphere.

ACCORDING to cable advices, a new work by Siegmund von Hausegger, "Nature Symphony," scored an exceptional success at its Hamburg premiere last week.

THE music department at Yale University has been heard from at last. Kneisel's Quartet played a composition by a Yale professor of music at the Hotel Astor recently.

FOR the first time in their careers Caruso and Tetrassini will appear together in the same opera. "Rigoletto" is the work, and it is to be given at the Metropolitan Tuesday evening, February 6.

"ELGAR has given us nothing truly new or, in my opinion, genuinely great. 'Gerontius' is a fine failure, 'The Apostles' a shabby failure, 'The Kingdom' a miserable failure."—John F. Runciman in the London Saturday Review.

LAST year's fire loss in the United States and Canada was \$234,337,250—not including the letters burned by us in which we were asked how to begin an operatic career and whether the G in Gilly's name is pronounced soft or hard.

ACCORDING to our Paris letter on another page of this issue, opera is being given in Paris just now without its customary ballet accessories, supposed to be so dear to the hearts—and eyes—of the dwellers on the banks of the Seine. Some Parisians now will learn to their amazement that opera has music too.

IN Portland, Oregon, the local symphony orchestra held ten rehearsals for the concert given by that capable organization on the afternoon of Sunday, January 21. The concert, of course, was a success and the Heilig Theater was well filled. How many New York orchestras rehearse their programs ten times? Don't all speak at once, Messieurs les conducteurs.

IT is reported from Milan that Eduardo Sonzogno, the aged head of the house of Sonzogno, has met with an accident by falling down a staircase, but it is not considered serious, although at his period of life complications may at any time be expected. Let us hope that he will soon be back at his desk, at which he has been at work for more than half a century.

VERY wisely the Metropolitan Magazine follows in the footsteps of THE MUSICAL COURIER and remarks: "It has come to be recognized in the West that musical achievement is a municipal asset. The 'boosters' of a city now call attention to its banks, its newspapers, its wharves, its factories—and its symphony orchestra." Why confine to the West municipal recognition of music? Every large city in the United States should have its municipal orchestra and its municipal opera.

THEOPHILE GAUTIER has written a book on music. He wrote it a good while ago, it is true, but that gives it all the greater interest; for it deals with men who lived about the same time as did Gautier, and it gives us the opinion of a contemporary who was a lover of music, but not a professional. The title of this book is "La Musique,"

and it contains comments and criticisms on Wagner, Weber and Berlioz. These essays are collected either from unpublished works or from articles which appeared only in periodicals and are now first printed in convenient book form.

A FEW evenings ago in Chicago the Lambardi Opera Company—a splendid organization—presented Puccini's "Madam Butterfly" at the Lyric Theater, while the Chicago Opera did Massenet's "Cendrillon" at the Auditorium. The latter house, at high prices for seats, was packed; the Lyric, at regular theater prices, was not. "The laugh is on the Casa Ricordi," comments the Chicago Inter Ocean.

AT last the real secret of Stradivarius' existence has been discovered. A letter addressed to THE MUSICAL COURIER from Qulin, Mo., informs us that the writer has an "Antonius Stradivarius violin labeled 1756," which he desires to know the value of, and that it "is said to produce the sweetest tone of any violin in this country." The instrument is posthumous and remarkable, as Stradivarius shuffled off his mortal coil in 1737.

IN Philip Hale's program book of the fourteenth home concert of the Boston Symphony Orchestra is the interesting information, not generally known, that the very first performance anywhere of the Tchaikowsky piano concerto in B flat minor took place at Boston, October 25, 1875. Hans von Bülow was the player. Tchaikowsky never had heard his work done with orchestra, and after the concert von Bülow sent him a cable announcing the brilliant success of the concerto.

PRIVY COUNCILLOR WINTER, of Berlin, who is in New York, is said to be endeavoring to arrange with the Metropolitan Opera Company a kind of working agreement between it and the Royal Opera of Berlin to prevent the former from denuding the latter of its best artists at the very periods when their services are most needed. Who are the opera artists referred to? Some statement should be issued showing us wherein, so far as female singers appertain, the Berlin Opera has been accommodating the New York house.

MAX SMITH, in the New York Press, calls attention to the fact that Monday evening a week ago Toscanini conducted "The Girl of the Golden West" from memory; Wednesday evening, "Tristan"; Thursday, "Orfeo"; Friday, "Le Donne Curiose," and almost every day he has rehearsed "Ariane et Barbe-Bleue" in addition, also from memory. "There are 338 pages in the vocal score of Puccini's opera," continues Mr. Smith, "1,025 crowded pages in the miniature score of 'Tristan,' 196 pages in Doerfel's edition of the 'Orfeo' partitur, 217 pages in the vocal score of 'Le Donne,' and 572 pages in the miniature orchestral score of Dukas' opera. That gives an idea of what Toscanini holds in his mind. His repertory this season has also included so far 'Armide,' 'Gioconda,' 'Tosca,' 'Butterfly,' 'Aida,' and will soon embrace 'Meistersinger.' Doubtlessly, too, Toscanini could be called on at short notice to conduct 'Germania,' 'Bohème,' 'Otello,' 'Falstaff,' 'Cristoforo Colombo,' 'L'Amico Fritz,' 'Don Giovanni,' 'Carmen,' or any opera of Wagner's 'Ring.'" Toscanini is able to do all those things because he is a genius and makes the music he conducts a part of himself, by a process of mental and tonal assimilation. Hacks of the baton and mere routiniers are only superficial time beaters who act as human metronomes; we have them at some of our opera performances and in some of our symphony concerts, and the presence of a Toscanini in New York makes them seem the more pitiful by comparison.



REFLECTIONS

BY THE EDITOR

MILAN, January 15, 1912.

WHEN you ask in Milan, in front of the Square of the Duomo, how it happened that the great Gothic cathedral was planted in that city, you will be told by twelve different people twelve different stories, and sometimes an extra story is thrown in, but no one will ever tell you that it was built by a German, whose name was Heinrich von Gemuenden, who had his own ideas about Gothic architecture, which he was glad to utilize according to conditions in the place at the time, and although they forced him within certain lines and structural forms, yet he created a striking church, even if it is not within the laws. The textbooks say nothing about it, except to describe it as a church building erected at the latter end of the Gothic period, and that it was never again followed or imitated in Italy, because certain artistic and local prejudices were against it anyway, from the mere fact that it was Gothic, a name feared on that side of the Alps, and not loved. You turn away from it, if you can, and pass through the Galleria, the center of Milan's musical gossip, and, with the figure of Leonardo DaVinci facing it, you see the internationally known famous La Scala Opera House, a plain, unpretentious, yellow dabbled building, which would never be taken for its value on the strength of its outer appearance, as is the case with so many buildings and so many human beings. It is from this opera house that the Italian singers, who amount to anything in the outside world, emerge, charging \$500 a night elsewhere, outside of Italy, if they can get it, and frequently much more, after having received 500 lire or nothing a night there, and often much less; but it is worth a great deal to sing in La Scala, especially if you have a good voice, and know how to sing, and some good friends, and a monopoly that insists upon it that you should be engaged where its operas are performed, even when you have not a good voice and cannot sing.

The Milan Monopoly begins its international operations in and around this spot, which is not only the centripetal, but also the centrifugal point of Italian opera. They all rush toward La Scala; they all rush out of La Scala, and this double function makes its value.

What the Milan Monopoly charges for an opera to La Scala depends a great deal upon the circumstances and is kept mysteriously hidden, even from the powers that create operatic judgment throughout Italy, and there are operas performed outside of La Scala, from the top of the Boot down to the Italian Toe, that are never heard within the walls of La Scala. For instance, the Monopoly owns an opera called "Lorelei," written by the dead, but, at one time, alive Signor Catalani. We have heard that opera and so have the little Italian cities. We know why it did not continue in America, and now we know why it continues in the little Italian opera houses; the Monopoly insists upon it, and when the Monopoly insists, the impresario in Italy does not resist. "Lorelei" by the defunct Catalani does not appear on the repertory of La Scala; nor does "The Girl of the Golden West."

The girl with the golden hair hanging down her back, who came from the West, has never reached Milan, but she is playing in the other Italian cities, because the impresarios must allow her to play, if they want some of the other operas of the Monopoly. The opera has been announced for La Scala, but when an opera is announced for La Scala it does not mean that it is to

be performed at La Scala. Even for good, cash money the impresario in the Italian cities can only secure Monopoly operas on the Monopoly basis; for instance, one of the new Monopoly operas costs about 6,000 lire and can only be gotten for that sum in Italy, or Spain, or France, or Germany, under the conditions made by the Monopoly, which are, that certain other operas must be taken at its prices, and certain conductors, or certain principals. (This system was copied by Richard Strauss when he and his publisher insisted upon similar conditions when managers of German opera houses asked for the "Rosenkavalier.") For "Butterfly" the charge is about 4,000 lire, but it has no attraction for the public in Italy; yet the attractive operas will not be sold by the Monopoly to Italian opera houses unless "Butterfly" is taken, in order to get a market for "Butterfly." The Madame has no standing in Italy and she can never sing at a matinee, as it may injure the receipts of the opera for the night, and as it does not injure the standing of "Butterfly," because it has none, 400 lire extra are charged when it must be played to fill a matinee date—otherwise no other operas are to be had from the Monopoly.

At La Scala "Butterfly" never ended, and I do not mean by this that it is still playing; I mean the public would not permit it to end at its first performance. When it is now occasionally performed it is produced at the Dal Verme, a house of cheaper prices.

Usually these outside performances require the combined endorsement of the three P's, as they call them, that is, the opera houses at Piacenza, Padua and Parma, as a kind of endorsement. All the singers, who have pretensions, must secure the approval of the three P's; these are the Q's, so to say.

The opera house of Piacenza has a seating capacity of 1,400. It is decorated in gold and white and has five galleries of boxes and a parquet of about 400 orchestra seats. I counted the number of seats in the orchestra pit for the players, and found there were seventy-two, which is the size of the orchestra, but the stage is about as large as the body of the house, and has most of the modern opera stage appurtenances, well fitted for modern works. The city itself has about 36,000 inhabitants and has other sources of amusement. Opera is performed four times a week. "La Gioconda" was the bill the night before I went through the house, and "Rigoletto" the night after, and as neither Madame Tetrizini nor Felice Lyne was singing, I did not care to stay over to hear "Rigoletto." The cast was announced, but I fail to remember it, and I doubt if any one outside of the Monopoly could give it, except the agents who furnish the singers through it.

There is no novelty announced this season as yet at La Scala, outside of some foreign works and the "Isabeau" of Mascagni, and the latter work is a Sonzogno product. The fact is that there is no novelty in the control of the Monopoly, the latter not being popular in Milan itself, anyway, where it has nurtured many enemies, and this is always an inevitable condition. We need not visit Milan to find such a state of affairs; it usually comes under the heading of the old proverb of the Prophet in his own Land. The fact is that Italy is, today, virtually emptied of classical music and is an operatic land only. When a musician tells you in reply to this that there are occasional symphony concerts here and there, and once in a while a chamber music concert, the very paucity of these events proves the absence in the nation of the classical idea or spirit, and this was shown con-

clusively during the debates at the Music Congress in Rome last March, when the classical scholars of Italy, themselves, protested against the continuation of a system that had gradually destroyed the study and exercise, and particularly the performance of classical music in the great Italian musical Peninsula. Some of the greatest classical scholars came from Italy at the very time that the opera itself was also classical, but the modernization of opera, by throwing its weight entirely upon the individual singers and merely filling out the form with chorus and orchestra, instead of making a complete work and opus, such as Verdi's "Otello" and "Falstaff" and the "Cavalleria," has helped to disintegrate the classical elements. Moreover, it is evident that those who had in hand the publishing end of music saw in the opera the great success financially, and this naturally put a quietus upon those ambitious musicians who wanted to follow absolute music. The land of Palestrina, and Scarlatti, and Durante, and Padre Martini, and others who are identified with the growth of the classical form, is now barren of the absolute, and is devoting its force and efforts entirely in the direction of opera, which must necessarily be controlled by a Monopoly, to



CARLO FELICE OPERA, GENOA.

which it has been delivered during a period when the Italian nation was compelled to devote its attention to the more serious questions of national life. It is, however, certain that the present movement for freedom will bring forth something that will again illustrate, in music, how gifted and versatile the Italians are in the domain of sound; this wonderful people will never be suppressed, as is shown in the very protest which has come forth against the present state of affairs.

Misunderstood.

I quote here an editorial from a recent number of the Brooklyn Eagle, which shows us how the question of copyright with us in America is misunderstood:

ROYALTIES ON FOREIGN SONGS.

It has remained for the keen common sense of two American artists to find the weak spot in the logic of the foreign composers who demand royalties for their songs and brief musical compositions when sung or played in concerts here.

A few weeks ago Maud Powell changed her program during a concert, explaining to her audience that the Society of Composers proposed to inflict a fine upon her in case she played a brief bit by Debussy which she had announced. Now Madame Nordica announces that she will sing no more songs for which royalty is demanded, and gives a sound reason for her course. She admits the justice of paying royalties on an opera, or presumably on any other composition for which performance is the chief means of publication. But she points out that songs are published for sale, that such sale depends upon having the songs sung by artists who are able to put their merits in a favorable light, and that, if there is any obligation between composer and interpreter, it runs to the interpreter and not the other way. In fact, when a singer or violinist puts new compositions on his program, the music stores have demands immediately for that music. So well is that understood by publishers of popular songs that they frequently pay vaudeville singers good round sums to introduce their compositions.

The author and the composer have the same right to thrive on the work of their brains that

the inventor has, and the international copyright law is based on this sound principle. But in the case of the smaller forms of music, suitable for use in the home, the chief return comes from the sales of the published copies. The performance of such a composition by an artist of standing has just the same advertising value that the reading of a poem in the sermon of a popular preacher would have. The sales of an author's books is promoted by such quotation, or even by public comment on them, and the influence on the sale of songs is greater because they cannot be obtained at the nearest library. The copyright law is right, and the purpose of the Society of Composers is right, but in this case it is pushing its legal rights to a point which must injure the composers whom it is trying to serve.

The Brooklyn paper states that the copyright law is right and then it tells us that we should not respect it, without saying so directly. The trouble is that the copyright law is wrong; it is entirely in the interest of foreign publishers, and those sections of it that refer to them were carried and put through because of their direct efforts. American musicians were told in this paper, for months and for years, during the struggle on the copyright law, to seek means to protect themselves; they refused to take the proper steps.

I believe what General U. S. Grant said, viz., that when a law is obnoxious it should be enforced just as much as when it is acceptable; we must respect the law. It is our fault that the law is as it is; we can only blame ourselves for having permitted that law to go upon the statute books, particularly after a warning had been issued that it would prove obnoxious; but the law must be respected. In respecting this law, the one thing which will result, as is now evident, is that our people, our musicians, will refuse to sing and to play such foreign songs and such compositions as must be paid for in public performances, and it becomes a practical question with the owners of these compositions, that is chiefly the foreign publishers and their American representatives, whether they wish to enforce this law and thereby destroy the sale of their publications in America. That is the particular question. Songs and other musical works that are not heard in America cannot be sold over the counters in America, and if they cannot be sold over the counters in America, there is no reason why they should have any American agents, or why the foreign publishers should attempt to sell their merchandise in America. The fact that the American musicians rebel against paying for public performance must dispel every idea entertained as to the future possibility of selling such music to the people, because they will remain in total ignorance of its existence. The artists will not perform it; the newspapers will therefore not be able to comment upon it, and the public will know nothing about it, and that destroys the commercial value of such publications.

But as to the law—that is a question which cannot be debated; there it stands, and it must be respected, by being obeyed. I therefore ask again, as I have asked dozens of times, what are the American musicians going to do about this obnoxious law? They permitted it to become what it is, and now, how are they going to handle the question of repealing it, or substituting a satisfactory law in its place? It is worth discussing, because some of the very best music for sale will not be sold in America. Therefore it is also worth discussing on the part of those who own that music and who must be anxious to sell that merchandise; for them, notwithstanding their great efforts and their successful efforts in having the law passed, through means that may become the subject of future investigation—for them this law has no value either, and they should have been told of this by those upon whom they depended to force the law upon our statute books. While the American musician can exist without singing or playing these protected productions, it is doubtful if the publishers are willing to see their investments dispelled through

the mistake their advisers made and through the bad judgment that was used in making this law.

There is another feature connected with this rejection of foreign compositions by singers and players, when the publishers or their representatives in America insist upon collecting a fee for their public performance, and that is, if the French, or Italian, or British compositions, especially songs, are rejected by American performers or managers, because of the fees, and that if in consequence thereof these compositions are not heard in America, there will be no reason why American pupils should go to foreign countries to study those works, and therefore the foreign teachers will find that the American law, which was forced upon us by the foreign publishers, destroys their American clientèle. If Americans who have studied French songs, or Italian songs, refuse to sing them, after having been in Europe and studied them, there will be an end to the study of these songs and to the pupils who were to have studied them. There is no reason for studying French, or Italian, or German diction, if such diction cannot be heard. A number of French and Italian publishers, and those interested in them, have declared to me that it is absolutely



TEATRO MUNICIPALE OPERA, PIACENZA.

necessary for an artist to sing French and Italian songs in America. This may be so, but up to the present date the American singers and performers have generally refused to pay the toll, and the greater the artist, the less necessity there is to sing anything or play anything else than what he or she chooses; the public takes from the star what the star offers.

It may be possible that in the present situation there is hidden a solution of the problem of vernacular text and of American songs of the better class, because, if our singers in America refuse to pay the fee for the foreign songs, they must either sing those compositions that are in the open domain or those that they can have for the asking, and that would bring the better class of American composition to the front.

Boito's "Nero" is completed, but the composer will not have the work produced during his lifetime. This information, received by me in Milan, can be accepted as reliable, and the reason for this decision on Boito's part would be understood at large if Milan operatic conditions were known at large. "Nero" would, long since, have been produced but for these conditions.

Reger—Galston.

Max Reger's letter to THE MUSICAL COURIER on criticism has raised a controversy in Germany and brought about a symposium which is discussing it through the Berlin "Montags Zeitung." Fritz Jacobsohn attacks Reger severely for his views and statements, and claims that Reger's position makes music criticism ridiculous and that it must be denounced. "Should music criticism be reformed?" he asks, and furthermore puts the question, "Do you consider Max Reger's attack justified or not?"

Among those who reply are Bogumil Zepler, Julius Lieban, Heinrich Gottlieb Noren, E. R. von Reznicek, Dr. James Simon, Professor Karl Krebs, Dr. Richard Münnich, Conductor Alfred Thiene-

mann, Gottfried Galston, and others. Galston's reply, translated, is herewith given:

"All complaints of the criticised and of the critics about the condition of music criticism originate from the mistake of either over-estimating or underrating the value of criticism. These complaints would soon cease if it were understood that:

"(1) No artist can ever learn anything from a criticism,

"(2) The public can never learn anything from a criticism,

"(3) The praise or disapproval of criticism is of no consequence to the public or to the artist.

"The daily papers are full of critical reports or mere notices regarding musical entertainments; in the musical papers we find an enormous amount of such articles, from which the artist can learn nothing at all, even if he tried to, for the simple reason that one paper will say just the opposite of what the other paper says, as everyone can easily ascertain if he wants to compare a few criticisms.

"The public will only remember those names that are frequently printed, no matter where, when, and in what connection; and it makes no difference whether that name is mentioned favorably or in a censoring manner. (Owing to the constant contradictions of criticisms on one and the same musical performance, the public will read good and bad opinions about every artist.)

"Therefore, all criticisms on musical performances can have value only as a matter of record; and as long as the public wants such chronicles, they will probably be published. In France (that is in Paris) we find a description of the daily musical events only in the musical papers. The daily papers publish reports on concerts only at certain fixed rates—the same as any other advertisement. Every artist who wants to see his name often printed can have such advertisements inserted, as long as the contents of his purse last, and he may praise himself as much as he likes. But here also the effect depends upon the more or less frequent repetition of the name.

"Considering, therefore, the fact that the influence of the press is enormous, in the sense of popularizing a name, and that the value of a single article consists only in its chronicled nature, there remains no reason for a complaint.

SIGHT READING

We have received a long and interesting letter from a Philadelphia artist, a man of wide European experience as a painter and as a lover of music. It seems he has discovered a young girl whom he believes to be a musical prodigy. Being a man of common sense he does not trust his own judgment in matters outside his special profession, and he has written to us for our opinion. Needless to say, we have heard of many musical prodigies in our time. We have seen some of them go up like rockets and come down like burnt sticks, and we have known of a few who became fixed stars in the musical firmament.

This young lady can read everything put before her, so we are told. Well, it is very convenient to be a good sight reader. No one can be a good and reliable accompanist who cannot read music fluently and intelligently at first sight. We know several eminent pianists, violinists, and vocalists who are abominable sight readers. They have to spell out the notes as laboriously as a village grandmother cons her Testament aloud, with her finger on each word. In most cases the fault is traceable to defective early training in sight reading. In some cases the nerves of the eyes are to blame. This is proved by the case of the man who was an extraordinarily rapid sight reader, but who suffered a nervous breakdown and a temporary loss of his sight. He recovered all his faculties and his health in time, but the nerves of his eyes never got back their speed, so to speak in untechnical language.

"Consequently, the two questions can be answered as follows:

"(1) Max Reger is not justified in his attacks.

"(2) Music criticism does not need reformation."

Max Reger will, no doubt, pay due regard to these various views and thereby add more to the discussion of a problem which will never be solved. What did Whistler say about critics? "Why should they be entitled to respect for their views as painters when they are engaged, not in painting but in writing—the art of writing?" Not so bad, was it?

Opera in London.

London papers of January 14 publish an account of a dinner given in that city, when one of the most important persons in the London operatic world was asked to speak, and a report of what he said is herewith reprinted:

Neil Forsyth, the manager of the Royal Opera, Covent Garden, was the "guest of honor" at the annual dinner of the Old Neuenheimers Society, held last night at the Trocadero, London. In his speech he defended the policy of the Covent Garden Syndicate, and outlined the performances for the coming season.

Mr. Forsyth acknowledged the debt the musical public in England owes to the late Sir Augustus Harris, whose first opera season involved him in a loss of about £16,000. "Harris never attained the height of his ambition, that of attracting the public in sufficient numbers to witness works by British composers, performed in English by British artists.

"The present directorate of the Royal Opera," he said, "is often asked to produce English works; but I may tell you in confidence that hardly one of those staged at Covent Garden during the twenty-one years I have been there has brought enough money to the box office even to repay the cost of production.

"The financial results of our enterprise are never published, but I am betraying no secret when I say that under the present regime Covent Garden is practically the only opera house in Europe that pays its way unaided and unsubsidized. In Paris the societies that run the Opéra and the Opéra-Comique not only have the use of their fine theaters gratis, and are exempt from taxation, but receive subsidies of £32,000 and £16,000 re-

spectively. In Berlin, Vienna, St. Petersburg, Dresden, Munich and the other principal cities of Germany no rent or taxes are paid in respect of the Opera House; but the court pays the annual deficits, for there always are deficits. In the two cases first mentioned they are said to amount to between £29,000 and £30,000 annually. The Scala at Milan has for years been run at a loss, and in Madrid and Rome, Naples, and Brussels the management have the use of the Opera House free, and receive subsidies of varying amounts.

"Here in England the most singular feature is the lack of musical curiosity. Only lately we produced a new opera by a celebrated composer, who had already written a work of worldwide popularity, and not half the house was sold for the first performance, a by no means unusual experience. This increases the natural hesitation of a self supporting management to commit themselves to the large expense of new productions, for we have no public authority to fall back upon even to share the loss. But when we are influenced by these considerations we are reproached with commercialism in art—(laughter)—and when we lose our money we are told that we ought to have known that we should. (Renewed laughter.) Nevertheless, the management intend to maintain the present high artistic standard of Covent Garden. (Cheers.)

"Our next season opens at the end of April, and we shall start it with two cycles of Wagner's 'Ring' in German, with, I hope, the co-operation of Dr. Hans Richter. For the last six weeks of the season we have again secured the services of the Russian Ballet. Among the novelties at present arranged for is a work by Ermanno Wolf-Ferrari, the composer of 'The Secret of Suzanne,' which met with so much public favor last spring. This addition to our repertoire is entitled 'The Jewels of the Madonna,' and it has been well received in Berlin, where it was brought out three weeks ago. Other interesting novelties under consideration include 'La Conchita,' a new work by a young Italian composer.

"Overtures were recently made to Signor Caruso to give some performances in June; but he is tied to New York, until April, in May he is singing in Paris, and he has determined after that to take at least three months' holiday, so his return to London will, I fear, be deferred for another year."

This confirms officially what THE MUSICAL COURIER has been stating for a quarter of a century past about the condition of opera in London.

BLUMENBERG.

He remained a very poor sight reader to the end of his days, though he was as brilliant a pianist as ever.

We know a young woman, a violinist in Paris, who began to learn sight reading systematically at six years of age. She thoroughly mastered all the exercises in Charpentier's "Solfegios," and could sing and beat time to any note. And the result? She is now twenty-one, and she has been reading and practising new music since childhood. Yet she is a very poor reader. She stumbles and hesitates over the simplest nocturne, though the technical difficulties of the Mendelssohn violin concerto, for instance, are almost nothing to her. Her case is not rare. There are plenty of really fine artists who never can be good sight readers of music. And there are many mechanical pianists who, though devoid of soul and imagination, can dash through a difficult rhapsody with comparative ease.

Therefore we say to our Philadelphia friend of the brush that his young lady prodigy may be a second Katharine Goodson, or Augusta Cottlow, or she may be only a village music teacher, working day and night to make both ends meet. Her ability to read Wagner, Verdi, Beethoven, and the other composers he tested her with, will be of use to her. It is a gift the greatest musician might envy. But it will not make her a musician. Twisting the old proverb about to suit our subject, we say that an ounce of musical nature is worth a ton of sight reading ability.

We advise the young girl to get as much education and general culture as possible and not to

waste much time cultivating her sight reading ability.

Too much sight reading is bad, as it is impossible for the reader to avoid falling into bad technical habits and growing accustomed to a slipshod manner of interpreting the compositions she is playing.

This year's Munich program will be Mozartian, beginning at the Royal Opera, August 2 and ending August 10 with Mozart operas, "Figaro" (twice), "Così fan tutti" (twice), "Don Juan" (twice), "Bastien and Bastienne" and "The Escape from the Seraglio." The performance at the Prince Regenten Theater, which will follow, will be the "Nibelungen" cycle, "Tristan and Isolde" and "Meistersinger."

With gross receipts of almost \$500,000 the Chicago Opera closed its regular season in that city last Saturday, and proved the Dippel policy of defying the Milan Monopoly to have been a gratifying pecuniary success. Giulio Gatti-Casazza and Henry Russell should see in the Chicago success a potent answer to their own fears.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

WHO IS THE MAN?

It has been brought to the attention of THE MUSICAL COURIER that Josef Stransky, conductor of the New York Philharmonic Society, and a lady prominent in the executive management of that body have on several occasions, and in the hearing of witnesses, made these statements:

(a) That some one connected with THE MUSICAL COURIER had called on Mr. Stransky at his hotel.

(b) That the object of the visit was to try to induce Mr. Stransky to insert an advertisement in THE MUSICAL COURIER for \$1,000.

(c) That Mr. Stransky had refused to insert such an advertisement and had "thrown the visitor out."

We are disinclined to believe that either Mr. Stransky or the lady aforementioned made any such statements, even though the information that they had done so comes to THE MUSICAL COURIER from various and disinterested sources.

So that there shall be no obscurity in the matter of THE MUSICAL COURIER's relations with Mr. Stransky, and vice versa, we make the following facts public:

Shortly after the Philharmonic conductor's arrival in New York THE MUSICAL COURIER published an editorial in which space was given to a report that Mr. Stransky had semi-publicly criticised adversely the conducting of Walter Damrosch after attending one of that leader's concerts.

Immediately following the publication of our story, which was founded on the statements of reputable persons who claimed to have overheard Mr. Stransky's remarks, he wrote a letter to THE MUSICAL COURIER denying that he had made any such criticisms and branding reports to that effect as a mistake.

Thereupon one of the editors of THE MUSICAL COURIER called upon Mr. Stransky at his apartments in the Hotel Savoy for the purpose of asking his permission to print his communication in these columns. Mr. Stransky objected to such publication and, of course, that closed the incident of the letter.

Mr. Stransky and THE MUSICAL COURIER editor engaged in general musical conversation, Mr. Stransky eating his breakfast the while, and the interview was in every way friendly and ended in the customary way between gentlemen, the host escorting his visitor to the door and shaking hands cordially at the threshold.

The topic of advertising was not even broached during the interview, and, in fact, had no place in the object—a purely journalistic one—for which the visit was made.

If Mr. Stransky and the lady executive have reason to think that any demand for \$1,000 or for any sum whatever, for advertising or for any other consideration, was made on the Philharmonic conductor, THE MUSICAL COURIER is extremely anxious to find out the identity of the person who made such a demand. We ask, therefore, that Mr. Stransky and the lady name

(a) the person who asked for money or for advertising for THE MUSICAL COURIER.

(b) the time and place when and where such a demand was made.

(c) the precise manner in which the person was thrown out by Mr. Stransky.

No one except the editor just specified ever was authorized to call upon Mr. Stransky for THE MUSICAL COURIER, and if such another visit was made the caller must have been an impostor.

THE MUSICAL COURIER would like to know who the man is, so we also could throw him out.

Mr. Stransky and the lady—if they really made the statements attributed to them—are welcome to all the space they like in THE MUSICAL COURIER for the voicing of their accusation in a formal manner.

They owe it to themselves, to THE MUSICAL COURIER and to the musical public to avail themselves of our offer.

Who is the man?

THE TRUTH AT LAST.

It is strange how various fictions about composers and their works, based partly on wilful misrepresentation and partly on ignorance, have at all times infested the musical world and in some instances become an accepted part of musical history until chance or careful research have revealed the basic error of such myths and established the truth enduringly in their stead.

One of the commonly accepted beliefs for many years in violin ranks was to the effect that the Tchaikowsky violin concerto, originally dedicated to Leopold Auer, had been declared unplayable by that artist, and that thereupon, in a rage, Tchaikowsky had erased Auer's name and replaced it with that of Brodsky, to whom later editions of the work are inscribed. Only a few weeks ago the program annotations of the New York Philharmonic concerts repeated the Auer-Brodsky-Tchaikowsky story in detail and again disseminated a set of facts which THE MUSICAL COURIER had reason to believe were not based on strict truth or even authenticated circumstantial evidence. Remembering a chance remark made by Tchaikowsky himself many years ago, THE MUSICAL COURIER sent its Russian representative to Professor Auer at St. Petersburg, and asked him for an explicit statement regarding the incident of Tchaikowsky's dedication and its subsequent withdrawal. Appended, under date of January 12, 1912 (St. Petersburg), and signed by Professor Auer, is his version of the happening and of the reasons that actuated Tchaikowsky's change of heart toward the violinist:

"To The Musical Courier:

"You have requested me to explain the true circumstances relating to Tchaikowsky's violin concerto, in so far as it concerns myself. I am glad to do this, not only in the interests of truth, but also in order to put an end to the various stories so constantly appearing in newspaper reports and concert programs in connection with public performances of the concerto.

"When Tchaikowsky came to see me one evening, about thirty years ago, and presented me with a roll of music, great was my astonishment on finding that this proved to be the violin concerto, dedicated to me, completed and already in print. My first feeling was one of gratitude for this proof of his sympathy toward me, which honored me as an artist. On closer acquaintance with the composition, I regretted that the great composer had not shown it to me before committing it to print. Much unpleasantness might then have been spared us both. I must add here that at this time I had taken over the conducting of the symphony concerts of the Imperial Russian Musical Society, and that this work was absorbing nearly all my time and musical energies.

"Warmly as I had championed the symphonic works of the young composer (who was not at that time universally recognized), I could not feel the same enthusiasm for the violin concerto, with the exception of the first movement; still less could I place it on the same level as his strictly orchestral compositions. I am still of the same opinion. My delay in bringing the concerto before the public was partly due to this doubt in my mind as to its intrinsic worth, and partly that I found it would be necessary, for purely technical reasons, to make some slight alterations in the passages of the solo part. This delicate and difficult task I subsequently undertook, and re-edited the violin solo part, and it is this edition which has been played by me, as also by all my pupils, up to the present day. It is incorrect to state that I had declared the concerto in its original form technically unplayable. What I did say was that some of the passages were not suited to the character of the instrument, and that, however perfectly rendered, they would not sound as well as the composer had imagined. From this purely aesthetic point of view only I found some of it impracticable, and for this reason I re-edited the solo part.

"Tchaikowsky, hurt at my delay in playing the concerto in public, and quite rightly too (I have often deeply regretted it, and before his death received absolution from him), now proceeded to have a second edition published, and dedicated the concerto this time to Adolf Brodsky, who brought it out in Vienna, where it met with much adverse criticism, especially from Hanslick. The only explanation I can give of the orchestral score still bearing my name in the dedication is that when the original publisher, Jürgenson, of Moscow, to suit the composer, republished the concerto, he brought out the piano score in the new edition, but waited to republish the orchestral score until the first edition of it should be exhausted. This is the only way I can solve the problem of this double dedication.

"I should like to thank you for giving me this opportunity of going into the matter and putting the facts before the public. The concerto has made its way in the world, and after all, that is the most important thing. It is impossible to please everybody. (Signed) L. AUER."

The foregoing collection of facts throws quite a different light on the dedication affair, and proves the version disseminated for years by the New York Philharmonic program notes and by other commentators to have been altogether wrong and misleading. In justice to Professor Auer, THE MUSICAL COURIER is very glad to be the direct means of revealing the truth to the entire musical world after a misapprehension lasting so many years.

A CRITICISM in the Frankfurter Zeitung of recent date gives another illustration of the curiosities of literature in the musical line. The critic says of a certain Paris pianist: "Apparently his talent at present is at best developed in the smaller forms, as, for instance, the 'Concertstueck' of E. Moor, the insignificant contents of which were hidden or covered by the devotional execution." Now, we would like to know how the critic discovered that the contents were insignificant, if the artist managed to hide or cover them? They might have been very significant; they might have been anything, as long as the artist managed to obscure them, so that they could not be discovered. How could the critic disclose what the contents were when the artist who played the composition did not permit him to discover their nature? If he knew what the composition was before this artist played it he should have said so; but when do music critics study music from the musical text and how many can do so? And that, after all, is the one basis of music criticism.

Kubelik New York Recital, February 11.

Jan Kubelik will return to New York shortly, after a very successful tour of fifty concerts in the West and Middle West. His reappearance in New York will take place at the Hippodrome on Sunday evening, January 11.

An announcement of this nature is sure to awaken a tremendous interest, and undoubtedly the big auditorium, as on his last appearances, will be packed to the doors, for there is no greater drawing artist now before the public. Kubelik's tremendous success everywhere, his world renowned reputation as one of the greatest exponents of violin playing, his wonderful Stradivarius and his remarkable

powers of interpretation and delivery have combined to make him one of the most interesting characters in music.

Every one is desirous of seeing him and every one is anxious to hear him. Those who have heard him want to hear him again, and those who have not heard him are looking forward to the recital with delightful anticipation. To have missed Kubelik, who is making his farewell tour of the world, is to miss a musical event. February 11, therefore, should be borne in mind and seats secured in advance, for there will be a great demand for tickets as soon as they are on sale.

Whitmer as Concert Organist.

On the evening of February 15, in Bellefield Presbyterian Church, Pittsburgh, Pa., T. Carl Whitmer, organist, and Charles E. Mayhew, baritone, will present the following program:

Anadante with variations (Septuor)	Beethoven
Minuet and trio	William Faulkes
Cantabile (Sonata V)	Filippo Capocci
Scherzo—Symphonique	Russell King Miller
Mr. Whitmer.	
A Prayer (poem by Campbell Coyle)	Whitmer
Mr. Mayhew.	
Communion	Jules Grison
Allegretto	Wolstenholme
Toccata in F sharp	Whitmer
Mr. Whitmer.	
Though I Speak With the Tongues of Men	Brahms
Mr. Mayhew.	
Idylle	Joseph Haas
Allegro Cantabile (Sym. V)	Widor
Melodie	Rachmaninoff-Lemare
March for a Festival	Whitmer
Mr. Whitmer.	

The Widor number recalls the fact that some years ago Mr. Whitmer, in a series of articles appearing in *THE MUSICAL COURIER*, gave perhaps a fine critical analysis of the ten great symphonies by this French master. On Mr. Whitmer's last visit to Paris he was warmly greeted by the famous organist of St. Sulpice.

Closely following this Pittsburgh recital Mr. Whitmer will play the second program in a series of recitals on a splendid new three-manual Möller organ, recently installed in the Methodist Church in Waynesboro, Pa.

Virgil Piano School Recital.

At the request of visitors a special program was given at the Tuesday recital of the Virgil Piano School, New York, last week. Marion Blair's playing of the "En Courant" was marked by considerable grace and ease, and Emma Lipp displayed fine tone and feeling in "Hark! Hark! the Lark!" Ethel de Villafranca, who appeared for the first time in public recital, was heartily applauded.

The audience was deeply interested in the technical illustrations at the tekniklavier and piano by Lucille Oliver. Her playing of the rhapsodie gave the program a brilliant close.

The program was as follows:

The Butterfly	Grieg
Minuet	Boccherini-Joseffy
Emma Lipp.	
The Brook	MacDowell
En Courant	Godard
Marion Blair.	
Nocturne in G major	Chopin
Czardas	MacDowell
Lucille Oliver.	
May Party	Mrs. A. M. Virgil
Ethel de Villafranca.	
Technical exercises on the tekniklavier and piano.	
Lucille Oliver.	
Hark, Hark, the Lark	Schubert-Hoffman
Fourth Mazurka	Godard
Emma Lipp.	
Serenata	Moszkowski
Chromatic Waltz	Godard
Marion Blair.	
Rhapsodie No. II	List
Lucille Oliver.	

Another Successful Buck Pupil in Opera.

Dudley Buck has again received word from his pupil, Enrichetta Onelli, that she has signed a contract with the Quinlan Opera Company to sing the leading roles in "Faust," "Bohème," "Butterfly," "Carmen," "Tannhäuser," "Louise," and "Tales of Hoffmann." They are to tour South Africa, Australia and Great Britain. The company sailed from Liverpool, January 21, for Capetown, where it opens the season.

Madame Onelli has a beautiful soprano voice, and is a woman of most striking personality. She returned to this country for the second time last summer in order to study several new operas with Dudley Buck, who has been her only teacher. Many are watching her career with interest.

Bloomfield Zeisler Triumphs in Berlin.

The following tributes to the art of Fanny Bloomfield Zeisler come from Berlin:

Berlin, January 21.—After a lapse of twelve years Fanny Bloomfield Zeisler, the American pianist, reappeared here today as soloist with the Philharmonic Orchestra, Arthur Nikisch conductor.

Mrs. Zeisler gave a brilliant performance of Moszkowski's concerto and was recalled five times by the tremendous audience, which included every prominent musician in Berlin and very many Americans.

Mrs. Zeisler's reappearance had been much talked about in German musical circles and anticipated with pleasure by her countrymen. She had more than made good in Dresden, Leipzig and Munich. Even the Leipzig musical critics, who are notoriously severe on foreign musicians, declared that Mrs. Zeisler is a notable exception to the run of commonplace players; they described her playing as remarkable. In Dresden court society was enthusiastic about her; she received an ovation in Munich. There Arthur Nikisch and Marcella Craft in her honor gave receptions that were attended by everybody of importance.—Special cable dispatch to the New York World, January 22, 1912.

Berlin, January 21.—Fannie Bloomfield Zeisler, the Chicago pianist, made a triumphal appearance with the Berlin Philharmonic Orchestra under Prof. Arthur Nikisch this noon. Madame Zeisler, who has just concluded a series of successful concerts at Leipzig, Dresden and Munich, was in splendid form and gave a brilliant performance of Moszkowski's concerto in E major, a piece well suited to the Chicagoan's style and which was faultlessly played. But it was the judgment of the critics that the composition was too banal for an artist of her power.—Special cable to the Chicago Tribune, January 22, 1912.

Waldorf-Astoria Sunday Concert.

The usual Sunday evening concert by the Waldorf-Astoria Orchestra, Joseph Knecht, conductor, was given on January 28, the following program being presented:

Polonaise Militaire	Chopin
Overture, Euryanthe	Weber
Les Comédiens (sous Louis XV)	Pugnani
Piano—Valse Caprice	Hofmann
F. Longo.	
Violin—Fantasie Appassionata	Viouxtempo
Joseph Knecht.	
"Siegfried's Tod und Trauermarsch, from Die Götterdämmerung.	Wagner
Fourth Rhapsodie	List

*First time at these concerts.

Mr. Knecht, both as conductor and violinist, made an excellent impression and proved himself an artist of rank. His splendid work at this famous New York hostelry is producing results and receiving due recognition.

BRUSSELS NOTES.

BRUSSELS, Belgium, January 9, 1912.

The report that M. Yaaye is to play the Elgar concerto on his American tour is by no means confirmed here. He has studied it as a matter of interest, but there is no reason to believe that it is in his permanent repertory, even if he has agreed to play it in Berlin shortly.

The Grand Harmonie is to be occupied January 26 by the audience which is to attend Sidney Vantyne's annual musicale.

Alice Jones announces a Bach, Schubert, Brahms, Mahler, Strauss song recital.

Next week César Thomson is to play a recital at the Salle of the Conservatory. General interest is always awakened when Thomson plays here.

M. Flex, a baritone from Naumur, is to give a recital at Antwerp if he can dispose of his tickets to those interested in French songs. He claims, most naturally, a flexible voice.

The identity of M. Gobbaerts with M. Streabbog has just been discovered here. Will this arouse the attention of pianists?

B. B.

About Singing in English.

THE UNIVERSITY SCHOOL OF MUSIC,
LINCOLN, Neb., December 7, 1911.

To The Musical Courier:

If the English born singers were to pay the necessary attention to the careful analysis of the vowel sounds and consonants of their mother tongue, it would be easy for them to sing in English, and one would hear no more complaints about its difficulty and inadaptability for singing.

The greatest hindrance to the distinct enunciation of English is the accumulation of consonants, for instance, skim, watch, trouble. But this can be overcome; it is not an insurmountable barrier.

Purity must be aimed at in the production of the vowel sounds, after having familiarized one's self with their physiology, and the nature of every consonant must be studied in order to succeed with its proper utterance. The singer should know, for example, which of the linguals are formed with the tip, which with the back, which with the center of the tongue. He should endeavor to impart lightness to that organ so that it acts with rapidity and precision, at the same time keeping the jaw passive. How many, for instance, know that in order to articulate the "d" or "t" properly the tongue should perform its movements without having the jaw go up and down with it.

Then when the singer has mastered each vowel, diphthong and consonant, and only then he may proceed to the formation of syllables and words.

As regards the five elementary vowels, they are the same in the English language as in the Italian. But whereas nature has prepared the Italians for the issue of a pure vowel sound, by endowing them with a generous cra-rotunda and an ample variable cavity, the English-speaking races have to work hard to acquire a pure vowel sound on account of a tendency of the tongue to stiffen at the root and by a too close approximation of the palatine arches.

Let the necessary studies, and time, be devoted to the conquest of these difficulties, and the singer will come out of the conflict with his rebellious organs of speech a victor, and will no doubt be astonished to find that English sounds as beautiful and is as easy to sing as Italian.

But here occurs the collision! To work hard, to apply one's self industriously a certain length of time to each branch of the complex vocal art is against the spirit of our age.

The youth, taking up the study of an instrument, knows as a matter of course that it takes time to develop the muscles of the fingers, wrists and arms, and is prepared to study a number of years.

Not so the student of singing. Eager for the goal, the wings of imagination carry him before the footlights, make him hear the sound of acclamation, make him see the substantial reward of the great singer. The vista of several years' study is irksome to him, and having the voice, he cannot understand why he should not be able to sing.

I guarantee the truth of the following of my experiences: The niece of a popular though inartistic singer, who wanted to study with me, said that neither her quite famous uncle nor her father had a lesson all their lives, yet they sang; so why could not she, having a voice, sing too? Another girl's father wished me to develop his daughter's voice on opera airs only. He denied the usefulness of studies, scales, etc. So it can easily be seen that if many are reluctant to give the necessary time to the musical part of singing, how many are willing to devote themselves to the mastery of pronunciation, which is comparatively dry to study?

Distinctness of pronunciation is developed by correct articulation, while proper treatment of the vowels develops beauty of tone in all languages, including that of the prejudiced singer, English; but pains and sufficient time must be taken to acquire it, because singing without distinctness of enunciation is degrading to that noble art and most unsatisfactory to the intelligent auditor.

S. CAMILLO ENGEL.

Lhevinne's Cincinnati Success.

Josef Lhevinne's success in Cincinnati under the auspices of the Matinee Musicale Club was complete. In referring to the concert, the Enquirer said:

For display of virtuosity, insinuating rhythm and genuine pianist attainment this performance was one of the most brilliant imaginable. It left everybody in the best mood regarding Lhevinne and his art. He is a remarkable pianist, gifted with a colossal technique and a virtuoso of the first water.

Among other recently closed engagements secured for the Russian pianist is one to appear at the Hippodrome on Sunday afternoon, February 25, at a special popular concert to be given by the Philharmonic Society of New York.

The Paris Opera Comique is rehearsing "Joseph," by Méhul.

GRAND OPERA IN NEW YORK

METROPOLITAN OPERA HOUSE.

"Tristan and Isolde," January 24.

Arturo Toscanini is the real star nowadays of "Tristan and Isolde," as given at the Metropolitan Opera House, for it is his commanding personality which fixes the keynote of the entire interpretation, bringing forth the glorious orchestral voice and the inspiring vocal ensemble in matchless unity of spirit and purpose. With all critical moderation, the dictum may now be set down as a record, that nowhere else in the world do audiences hear "Tristan and Isolde" so very nearly in the Wagner spirit as New York experiences it under the magic ministrations of Toscanini. No one else at the Metropolitan should be allowed to wield a baton over any of the Wagner scores so long as the institution possesses a Toscanini to illumine them with his intellect and his unerring musical instincts, and thus keep them from becoming dully routine and enervatingly hackneyed.

Johanna Gadski's Isolde is a picturesque and moving portrayal, for her long experience has enabled her to penetrate into every mental and musical crevice of the role, and as her voice seems to retain its freshness in spite of her arduous activities, she never disappoints the expectations of her hearers. Carl Burrian's shortcomings as Tristan have been analyzed often in THE MUSICAL COURIER, and epitomized, they consist of stilted action in the first and third acts, compressed and unpleasant vocalizing in the garden scene, lack of modulation in the coloring of tone, frequent explosiveness in the high register, and inability to suggest the underlying virility and knightly manhood of the natural character of Tristan. Burrian's conception of the doughty hero seems to make him realize in Act I that he is to drink the devastating love potion, and in Acts II and III, that he has drunk it. If Tristan suggests to the audience his own astonishment at his actions, the intent of the drama is ruined completely.

Putnam Griswold's King Marke is a magnificent presentment, physically and vocally. He made every moment of the usually tedious second act finale resolve itself into real music drama. If such a thing were permissible, the audience would have rewarded the Griswold contribution with enthusiastic applause immediately after the end of his speech to Tristan.

Madame Matzenauer made her hearers realize that for the first time since the days of Marianne Brandt, the Metropolitan has a Brangaene worthy of that role. A tragic actress of intense force and passion, Madame Matzenauer possesses, in addition, a voice so rich and sonorous, and capable of such infinite gradations of color and emotional depiction that the combination forms an irresistible whole and casts a magic spell over her hearers. She is the greatest contralto heard in New York opera since Madame Schumann-Heink left Broadway for wider fields in concert.

Hermann Weil was a stolid and unimpressive Kurwenal, awkward histrionically, and monotonous vocally. However, there was compensation in the potency of William Hinshaw's Melot, which had vocal resonance and temperamental acting to recommend it. Albert Reiss' familiar Shepherd formed a suitable cornerstone in the general artistic structure, and Lambert Murphy's delightful voice and punctilious phrasing made a joy of the short singing episodes belonging to the Sailor.

Gala Performance, January 25 (Matinee).

For the benefit of the Metropolitan Opera Company Emergency Fund a so called "gala performance" was given last Thursday, consisting of single acts from various operas, and brought in about \$12,000, of which a fair part will go toward the beneficiary charity.

In the first act of "Boheme" Alma Gluck gave her familiar and always welcome interpretation of Mimi. Smirnoff did a Rodolfo colorless in voice and stilted in action, and spirited singing and comedy were supplied by Messrs. Didur, Scotti, de Segura, and Pini Corsi. Sturani conducted. Mesdames Mattfeld and Alten followed with their delightful second act delineation from "Hansel and Gretel," Hertz conducting. "Pagliacci" gave Caruso, Amato and Gilly a chance to shine with particular luster. The prison scene from "Faust" wound up the afternoon, with Riccardo Martin as the real star. He sang in truly heroic style, but with no loss of lyrical quality.

"Orfeo" and "Versiegelt," January 25 (Evening).

In the presence of the Duchess of Connaught and the Princess Patricia, both of whom drew the attention of the audience away from the music doings on the stage, Louise Homer made her reappearance at the Metropolitan after

a lengthy absence due to reasons that concern no one but herself and her family.

As Orfeo, Madame Homer never has risen far above mediocrity, for she seems to fail in appreciation of the classical grandeur of the role and its necessity for the observance of strict Greek traditions in action and strophic delivery. While Madame Homer's lack of scholarship might be pardoned, her hard, emotionless voice and her evident ignorance of the stylistic demands which are sine qua non in the vocal measures of Gluck, incline the critical listener to sadness and cause him to maintain an unforgiving, not to say resentful mood. There is nothing fervent, nothing touching about Madame Homer's representation of Orfeo, and her relentless and inartistic forcing of voice, her reedy upper register and hollow quality in the middle and deep sections, grow extremely irritating to the judicious ear after listening for only a short while to the contralto's performance. The "Che faro" aria was phrased spasmodically and delivered so explosively that very little of its lofty spirit and dignity were left.

In strong contrast to Madame Homer's unsatisfactory Orfeo was Madame Rappold's Eurydice, pure and flawless in tone production, elevated in musical conception, and set forth with finished and convincing histrionism. Madame Homer could learn much by studying the plastic repose and smooth tonal emission of an artist like Madame Rappold.

Lenora Sparkes, as Amore, and Alma Gluck, as Ombra Felice, repeated their picturesque and tuneful versions, and Toscanini's marvelously sympathetic and finely chiseled reading of the score capped the climax in the way of things enjoyable.

"Versiegelt" was given before the Gluck opera, but suffered by comparison, for its crude humor and its mixed musical styles served but to emphasize the purity and strength of the ancient composer's genius. Thoroughly charming, however, were the acting and singing of Mesdames Gadski, and Alten. Alfred Herz conducted himself and his orchestra actively.

"Le Donne Curiose," January 26.

Curiosity once killed a cat, and it is not surprising, therefore, that this theme should present certain alluring aspects for the composer, but as in the case of the cat, Wolf-Ferrari's curiosity to see what he could do with a libretto which only such peculiar genius as that exhibited by Mozart and Offenbach handled successfully, killed his inspiration. Wolf-Ferrari seeks to set forth an adequate musical accompaniment to three hours of incessant farcical chatter with an orchestra of strings, woodwind, two horns, two trumpets, harp and kettledrums. His idea of balance is correct. The lines furnished by the librettists do not offer an opportunity to the composer to express anything but comedy and delicacy. Thus the curtailed orchestra is appropriate. But the composer in this case has not the Mozartian genius to accomplish his task successfully. The result is, therefore, a wearisome tonal cackling, meaningless, and of no musical beauty whatever. Wolf-Ferrari discloses much skill in writing for strings, but skill was never a substitute for inspiration. Mozart could have supplied proper music for such a piece; so could Offenbach. But Wolf-Ferrari is neither Mozart nor Offenbach, and in spite of the flawless production at the Metropolitan, "Le Donne Curiose" cannot possibly achieve other than an ephemeral success.

The cast was the same as for previous representations, and their work calls for praise only. It seems a pity that so much labor and pains should have been expended upon a work of such unimportance. The production moves with remarkable smoothness, which is an achievement indeed, inasmuch as the action requires great rapidity. Everything and everybody shared in the chatter. Even the cuckoo has his say, and the rolling of the gondola across the back of the stage could be heard plainly. The composer missed a fine chance by omitting to supply a strain or two for Rosaura's poodle, but maybe this particular poodle cannot sing, or possibly his introduction into the cast is an idea of Miss Farrar. The most interesting part of the performance was the reading, or rather the illuminating, of the score by Toscanini. With less competent forces Wolf-Ferrari might have received a much less cordial welcome than that accorded him when he came before the curtain at the end of the second act.

"Rigoletto," January 27 (Matinee).

It was to be expected that Tetrassini's appearance would cause the house to be sold out, and so it was for last Saturday's matinee. It was the second time this season that "Rigoletto" was presented, but it was also the first appearance of Renaud in his famous assumption of the title role.

His was a very sad representation of the sad jester, and, sad to relate, the Renaud of yore is no more, alas! It was pathetic indeed to note the struggles this famous artist underwent in the third act in his efforts to produce his tones, and it is said that, beside the assistance of the prompter, there were two other persons, one on either side of the wings, conveying the pitch to him. As if conscious of his vocal discrepancies, he seemed to endeavor to compensate for them by his acting and consequently overdid the role to such a degree that the exhibition became painful. As to Smirnoff, who again attempted the role of the Duke, it cannot be recorded that he was any better than on previous occasions. Sometimes his attempts remind one of an opera school commencement.

Miss Orridge in the short role of Maddalena acquitted herself satisfactorily.

The orchestra was conducted by Sturani, but even with that advantage the great Tetrassini came out triumphantly in the role of Gilda. This wonderful singer seems to grow in favor with each appearance, showing that the present generation seems grateful for the opportunity of hearing such a phenomenal vocal artist. To the present reviewer it appeared marvelous that the diva was able to maintain true pitch in the famous quartet, for she had to contend with the uncertain tones of Renaud on her left and the wrong intonation of Smirnoff on her right.

"Lohengrin," January 29.

Emmy Destinn made her first American appearance as Elsa, and gave the Wagnerian expert much to think about that was disturbing. While the average reviewer would not go as far as The Morning Telegraph, which said that "in physical appearance she was clumsy, unromantic, and ill dressed," it would be only just to state that she did not look at all like the appealing and lovely Elsas the present chronicler has seen in the role. On the same account, her acting seemed arbitrary rather than convincing, and the poetical elements of the Elsa character had to be taken more or less for granted.

Vocally, Madame Destinn probably pleased those of her listeners who like her kind of voice. The writer of these lines does not like it, for, to his ear, the tone production appeared to have an unpleasant metallic ring in moments of altitude, to be unduly forced when volume was required, and to indulge in pianos that were all too frequent, sometimes inappropriate to the mood of the text, and always dull and colorless. Elsa's part is not a difficult one to sing for a real soprano with mastery of bel canto, like Johanna Gadski, but Madame Destinn's labored performance made the role sound like a Kundry or a Salome. Simplicity is the keynote of Elsa, but Madame Destinn apparently tried to inject dramatic weight, which accounted for the heaviness of her reading. It was not a great Elsa in any sense of the word.

Hermann Jadowker repeated a Lohengrin moving in song even if a trifle stilted in action; Putnam Griswold, again, was an unctuous and soulful Heinrich, and Louise Homer made one regret the absence of Matzenauer's intelligent and vocally opulent Ortrud.

The rest of the cast was the same as at previous performances. Hertz conducted.

Blanche Duffield's Operatic Success.

Blanche Duffield, pupil of Lena Doria Devine, the New York vocal teacher, recently scored a success in the Opera Comique, "Baron Trenck," at Philadelphia. The local papers commented as follows:

To Blanche Duffield go first honors: her voice has power, range and adorable sweetness, and her appearance, especially in the first act, where she enters in a riding suit in the mode of the last century, is to be described only by the overworked adjective "stunning."—Philadelphia Press, January 23, 1912.

It was a pleasure to welcome so talented a Philadelphian as Blanche Duffield, the prima donna. Of statuesque build and with a face of striking beauty, she made a stunning appearance, and her fresh and resplendent voice responded to the beautiful numbers allotted her with telling effectiveness.—Philadelphia Inquirer, January 23, 1912.

Blanche Duffield charmed by the beauty of her voice and by the ease and grace of her manner. Her principal solo, "My Heart Is All Mine Own," resulted in two encores for her and then a curtain call followed.—Philadelphia Record, January 23, 1912.

Blanche Duffield matched a lovely face and figure with a beautiful high soprano which was easily equal to the demands of the score, which in places was most exacting and required excellent execution to be effective.—Philadelphia Public Ledger, January 23, 1912.

As the Countess, Blanche Duffield is pretty, charming and sings well, and her acting is at all times capable.—Philadelphia Evening Bulletin, January 23, 1912.

Music in Essen.

Where the Krupps make cannons, musical canons are at times heard. The conductor at Essen, Ignaz Waghalter, had a violin concerto of his own played with great success by Wladislaw Waghalter.

GRAND OPERA IN BOSTON

BOSTON OPERA HOUSE.

"Pelleas," January 22.

At this, the final performance of the series, a well filled house indicated the unabated interest that Boston has taken in the Debussy opera; or, at all events, the version of it given by Mr. Russell's organization.

It would be difficult to exaggerate the great impetus these wonderful productions of this most distinctive work of modern French art have given both to the aesthetic development of the community and to the firm establishment of the Boston Opera House as the chief exponent of that development.

The wide publicity attending these "Pelleas" performances seems already bearing fruit in a number of separate movements, fostered by those most prominent in the social and financial circles of the city, to insure in the years soon to come, when Boston's commercial development will be taking giant strides, that in her aesthetic life there will be found a worthy complement to the Boston Symphony Orchestra in the splendid institution that under Mr. Russell's admirable management has been able to attain the artistic heights displayed in these memorable performances.

"Rigoletto," January 24.

This performance of Verdi's opera, the third given within a fortnight, was with the following cast:

Gilda	..... Evelyn Scotney
Il Duca di Montoya	..... Florencio Constantino
Rigoletto	..... Maurice Renaud
Sparafucile	..... Jose Mardones
Maddalena	..... Maria Gay
Giovanna	..... Florence DeCourcy
Contessa di Ceprano	..... Johanna Morella
Monterone	..... A. Silli
Marullo	..... Attilio Pulcini
Conte di Ceprano	..... F. Huddy
Paggio	..... Madeline d'Ollige
Borsa	..... Ernesto Giaccone

The strong dramatic power and prolific wealth of melody with which the great Italian has endowed this work proclaim the great possibilities that lay in the older operatic mold before it was recast in the fire of Richard Wagner's genius. This full-blooded creation of Verdi's so called middle period has enough vitality for a baker's dozen of the hectic, emaciated products contributed by some of his countrymen to present day operatic art.

Miss Scotney, the Gilda, exhibited marvelous high notes and brilliant coloratura.

The plentifulness of bel canto in the Duke's music insured grateful singing by Constantino. Maria Gay's vivid impersonation has been noted in these columns. Maurice Renaud's Jeeter is discussed elsewhere.

Mr. Conti conducted with spirit, though some of the movements seemed a bit square toed as the unpleasant halting before the chorus begins in Act III and before the "Addio" duet.

"Faust," January 26.

The new Mephistopheles, Vanni Marcoux, attracted a large audience to the Gounod opera, which had this cast:

Faust	..... Giovanni Zenatello
Mephistopheles	..... Vanni Marcoux
Valentin	..... Jean Riddez
Wagner	..... Gaston Barreau
Marguerite	..... Zina Brozia
Siebel	..... Madeline d'Ollige
Martha	..... Elvira Leveroni

Instead of the flaming fiend, the pantomime person with a pair of bristles and a vandyke beard, we were introduced to a new Satan, who discarded his scarlet when he walked the earth for a green doublet costume, and who, for all his sardonic visage and mocking laughter, was a very human personage. From the moment of his appearance to Faust in the study until the time when the Satanic claws demand the price as per compact, this Mephisto was an engrossing personage.

To the eye, M. Marcoux made an impressive figure, tall, gaunt, with hooked beak and leering eyes. His action was thankfully free from the usual assortment of maudlin heroics and exaggerated bearing. You got the idea that this devil was out for business, of gathering in another soul or two, and yet having a good, diabolical time while he was about it.

Like a swashbuckler he broke into the kermesse with his song of the golden calf, eyed the village dancers with a leer, and brushed Siebel off like a fly. When the up-lifted crosses were held against him, there came a moment of wondrously fine drama, as the unseen influence of the symbol was acknowledged by the cringing evil one, who had no need to look, but felt it in his soul.

The echoes of that blood-curdling laugh at the sight of the lovers in embrace in the garden must stay in our ears

long, as must the serenade with its finely proportioned mockery. In the church scene, M. Marcoux elected to make an actual appearance. This time his costume was in black, as it was in the winter scene following. His delivery of the anathematical music was highly effective.

That this artist knows all the secrets of coloring tone, his extraordinary impersonation as Golaud in the Debussy opera indicated. Despite an absence of the dripping sensuousness with which the Gounod phrases are often bathed, by the readiness with which his tones yielded to the least dramatic suggestion, M. Marcoux gave an effective exhibition of multi-colored vocal art.

Again Zenatello charmed by the perfection of his vocal beauty and the flawless finish of his phrasing. To these he added an increased sense of the dramatic possibilities of the part, the absence of which not even the exquisite lyrical art revealed in such a rendering as the "Salut Demeure" would condone. The singer truly forgot himself and his audience, and in the sincerity of his art, with no thought of tone or gesture, became for the nonce the enraptured lover thinking only of the beloved.

The many graces which Madame Brozia brings to her impersonation of Marguerite have been praised before, and at this performance her delightful presence and loveliness of tone made many moments pleasurable by reason of charming suggestion and exquisite diction.

There have been many times when Andre Caplet has had a firmer grip on the rhythmic structure, which at several times seemed a bit out of joint.

"Hansel und Gretel," January 27 (Matinee).

Humperdinck, with his fairy opera, was the Pied Piper who made the Opera House gay with children (grown-ups as well as real ones). It was the first German opera of the season, as well as the first performance given this season of this particular work. The following cast took part:

Hänsel	..... Jeska Swartz
Gretel	..... Bernice Fisher
The Witch	..... Maria Claessens
Gertrude	..... Maria Claessens
Sandman	..... Florence DeCourcy
Dewman	..... Madeline d'Ollige
Peter	..... Otto Goritz

The perfect art of Miss Swartz and Miss Fisher and the strikingly beautiful settings made this production a spontaneous success. Mr. Russell was more than justified in selecting these two American girls for the name parts. The consistently excellent results they have gained in the various minor roles assigned to them this season proved that they had more than the ordinary portion of operatic talent. But even the fondest expectations were exceeded by these two young singers in their first essay in the roles of the children in this adorable fairy tale.

To analyze the exquisite art of this Hänsel and Gretel seems much like pulling the butterfly to pieces. Such achievement really defies analysis by its utter simplicity and apparent lack of design. Miss Fisher did not act and sing Gretel for a moment. She had so utterly absorbed the kindly spirit of this nursery tale and the innocence of childhood that she was Gretel, from the slightest inflection of the voice, the inimitable play of the body, or the merest touch of costume.

Miss Swartz was equally successful in creating her part of the illusion as the mischievous, fond-hearted boy. The characterization was given with a liveliness of action and an ease of movement that never betrayed her sex, where-in Miss Swartz has been highly successful in her impersonations of boys.

Mr. Goritz, who was lent by the Metropolitan, was the jovial Peter. Madame Claessens sang the witch's measures and those allotted to the mother in appropriate spirit.

More scenic splendors from the Vienna artists who astonished us with the "Pelleas" scenery greeted the eye in this performance. The pine forest was a setting of restful majesty, and the dream picture of the golden stairway and the angels was splendidly done, as was the gaudy little gingerbread house.

Mr. Goodrich conducted with great care, and is deserving of praise for the harmonious proportions the score generally assumed.

As a tailpiece, the first act of the ballet, "Coppelia," was given with Dolores Galli, the premier danseuse, and the corps de ballet.

"Cavalleria" and "Pagliacci," January 27 (Evening).

As at the matinee performance, two American girls were given the opportunity in the leading roles. All

round, it was a great day for the patriots in art. The cast of "Cavalleria" was:

Santuzza	..... Elizabeth Amsden
Lola	..... Elvira Leveroni
Mamma Lucia	..... Florence DeCourcy
Turiddu	..... Alfredo Ramella
Alfo	..... Rodolfo Fornari

This was the second appearance of Miss Amsden, she having made a pleasing impression a week before in the title role of "Aida." She was in good voice, and sang with the full, resonant tone that characterizes her vocal efforts. Her Santuzza would have been more effective, dramatically if it had possessed more poise.

Mr. Ramella was making his debut, and proved to be of no great interest either dramatically or vocally in the role of Turiddu. The cast of the other "twin" was:

Nedda	..... Edith Barnes
Tonio	..... Giovanni Polese
Silvio	..... Gaston Barreau
Canio	..... Giuseppe Gaudenzi
Peppe	..... Ernesto Giaccone

Miss Barnes has been successful in attaining a debut at the Boston Opera. The performance showed no striking dramatic qualities, though it confirmed the pleasing impression which her voice made at a recent concert. With youth and natural vocal gifts, this young singer, a product of Boston's art instruction, may be expected to give a good account of herself later on.

Sunday Evening Concert.

The eighth of the Sunday concerts brought this highly interesting program:

Overture to Rienzi	..... Wagner
Orchestra.	
Conductor, Mr. Goodrich.	
Aria from Die Zauberflöte, in Diesen Heil'gen Hallen	..... Mozart
Song, Rocco Ständchen	..... Meyer-Helmund
Mr. Lankow.	
Piano accompanist, Mr. Strony.	
Piano concerto, A minor (second and third movements)	..... Grieg
George Proctor.	
Conductor, Mr. Goodrich.	
Polonaise, Mignon	..... Thomas
Miss Scotney.	
Overture, Hänsel und Gretel	..... Humperdinck
Orchestra.	
Conductor, Mr. Goodrich.	
Fourth act of Il Trovatore	..... Verdi
Mesdames Melis, Claessens; M.M. Gaudenzi, Giaccone, Polese.	
Conductor, Mr. Moranzoni.	

Mr. Proctor made interesting music of the Grieg concerto, strong and compelling, the bold rhythms marked with a sure hand, and the cantilenas sung with feeling and grace. It was manly music, such as Grieg intended it. The performance was warmly applauded.

The "Mignon" polonaise had no technical difficulties that Miss Scotney was not easily able to overcome, though her version has still considerable to gain in the matter of the crystalline clearness of tone which the piece demands. Much applause brought an English lyric for an encore.

For the rest, Mr. Lankow's two songs were well received, the orchestra played the two overtures in excellent tone, and the prison scene from Verdi's opera was sung with much gusto. L. A. B.

GRAND OPERA IN BROOKLYN.

ACADEMY OF MUSIC.

"Cavalleria Rusticana" and "Pagliacci" (Double Bill), January 27.

The Mascagni and Leoncavallo operas in conjunction never fail to draw a big house when the casts include great artists, and Brooklyn last Saturday night was favored in hearing several of the wonderful voices of the Metropolitan Opera Company. There is no need to go into details, beyond stating that there was a capacity house and plenty of enthusiasm. Riccardo Martin was the Turiddu and Dinh Gilly the Alfio. Emma Borniggi sang the inoffensive Mama Lucia.

"Pagliacci" followed, with Caruso as Canio, Amato as Tonio, Alma Gluck as Nedda, Bada as Peppe, and Reschiglian as Silvio. Every one was in good voice, the audience seemed elated, and as a result the singers were recalled many times. Sturani conducted both operas.

Herbert Sachs-Hirsch Appearances.

Herbert Sachs-Hirsch, the brilliant pianist who toured with Mary Garden last year, will play before the Canadian Club, of New York, February 15. Three days later he fills an engagement with the Progress Club, of New York. March 17 he plays at the New York Hippodrome. The artist is again to go on tour with Mary Garden, beginning April 8.

No "Elektra."

Strauss' "Elektra" was recently performed at Nuremberg once, but not redemanded; hence it was not put on the regular repertory.

GRAND OPERA IN CHICAGO

AUDITORIUM.

"The Jewels of the Madonna," January 22.

The last week of grand opera by the Chicago Grand Opera Company was ushered in at the Auditorium Theater with another performance of "The Jewels of the Madonna," which brought forth a completely sold out house. Bassi, Sammarco and White triumphed again in the principal parts, and Campanini once more distinguished himself by a remarkable reading of the score.

"Walküre," January 23.

A repetition of "Walküre" was listened to by one of the largest audiences of the present season. As announced in last week's MUSICAL COURIER, the board of directors of the Chicago Grand Opera Company decided to reduce the price of seats in the rear two-thirds of the balcony and in the first and second galleries. Since the announcement packed houses have been registered each and every night at the Auditorium, therefore last Tuesday, January 23, the board of directors decided, at a special meeting, to offer the same scale of prices to season subscribers for next season.

Olive Fremstad, from the Metropolitan Opera House, sang the role of Brünnhilde. Her interpretation is somewhat different to the one we have been accustomed to in Chicago. She impresses one in her role as a submissive and gentle person instead of bringing out the spirited feeling of the daughter of Wotan. In the first part of the evening she appeared to be vocally indisposed, but later on her voice took on more volume and warmth. She sang the "Hojo-to-ho" the first time off pitch, but at the repetition of the same shout she redeemed herself and really gave the number brilliantly, winning many plaudits. Heinrich Hensel, also from the Metropolitan, was the other guest. He is, as said at his first presentation here, a true Wagnerian singer. His delivery is excellent, his diction clear, and his Siegmund is in every respect remarkable. Marta Wittkowska, the gifted American singer, who this season has proved her versatility, appearing in several instances on a hurried call to sing important parts, won another success as Fricka, beside appearing in the third act as Waltraute. The management might well be pleased to have such a worthy contralto as Miss Wittkowska, a singer always ready in case of emergency and one who always pleases the public. She sang superbly, likewise Clarence Whitehill as Wotan. Mr. Whitehill impresses more and more after each hearing. His work is capital. Szendrei conducted.

"Carmen," January 24 (Matinee).

Mary Garden, Dalmores and Zeppilli scored again in the last performance for the season of Bizet's masterpiece. Campanini conducted.

"The Jewels of the Madonna," January 24.

"The Jewels of the Madonna" was again given before a sold out house on Wednesday evening.

"Cinderella," January 25.

The last appearance of Mary Garden took place on Thursday evening at the Auditorium for the season as Prince Charming in "Cinderella." Zeppilli, a winsome Cinderella, sang gloriously and greatly pleased an enthusiastic audience. Campanini conducted.

"Tristan und Isolde," January 26.

Wagner's "Tristan" had its first performance by the Chicago Grand Opera Company before a good sized audience. The cast was as follows:

Tristan	Charles Dalmores
König Marke	Henri Scott
Isolde	Olive Fremstad
Kurwenal	Clarence Whitehill
Melot	Armand Crabbe
Brangaene	Jeanne Gerville-Reache
Ein Hirt	Emilio Venturini
Der Steuermann	Friedrich Schorr
Stimme des Seemanns	Emilio Venturini

Olive Fremstad was every inch a princess. She dressed the part handsomely, and no singer had ever graced our stage with better looks than Madame Fremstad. Vocally she did not appear to be at her best. This was noticeable especially in the first two acts, but in the last she redeemed herself by her splendid singing of the "Love Death," in which she rose to the heights of a great artist. Dalmores was the Tristan. This French tenor has one advantage which always will stand him in good stead, namely, he is a musician though a singer—an attribute which but few operatic tenors can boast of—and his delivery of the difficult part was therefore first of all musicianly. His portrayal was excellent and he sang with deep feeling. Gerville-Reache made a most favorable impression as Bran-

gaene. As is well known, most of the contralto roles written by Wagner are badly written for those voices. Parts like Brangaene or Ortrud in "Lohengrin" lie as much in the mezzo soprano region as in the contralto voice, and on that account one must have a very large compass to essay such a difficult part. Fortunately Madame Reache is gifted not only with a voluminous voice, but one that reaches the lowest notes in the low register and with ease the upper ones in the high register, so she had only success where many contraltos usually failed. Clarence Whitehill was remarkable as Kurwenal, likewise Henri Scott as König Marke. The orchestra was under the leadership of Cleofonte Campanini, one of the wizards of the baton, and he seemed to be as much at ease with the difficult Wagnerian score as with any of the lesser works by French or Italian composers. He brought out all the beauties of "Tristan," for which Campanini deserves all credit, as he had but few rehearsals. The stage settings were in classical taste.

"The Jewels of the Madonna," January 27 (Matinee)

The last performance of "The Jewels of the Madonna," with the same cast as heard at the previous performances, was listened to by a filled house. Campanini conducted.

"The Secret of Suzanne" and "Pagliacci," January 29 (Evening).

The last performance at popular prices included the double bill, "The Secret of Suzanne" and "Pagliacci." In "The Secret of Suzanne" Zeppilli and Costa scored heavily. In "Pagliacci" Madame Osborn Hannah as Nedda was at her best, and her vocalization and birdlike thrills called for the highest praise. She was ably supported by Warnery, Costa and Crabbe. Following the operas an international ballet, with Galli, the premiere danseuse étoile, closed the regular opera season. An extra performance is announced for next Thursday evening, February 1, when a repetition of "Tristan and Isolde" will conclude the season of Chicago opera.

Chicago Opera Notes.

Before reopening its season in Philadelphia the Chicago Grand Opera Company will go on a tour including St. Paul, Minn., where the company will appear at the Auditorium Theater under the management of Mrs. F. H. Snyder; on Sunday evening, January 28, a concert will be given with Mesdames de Cisneros, Zeppilli, Egner, Giacomini, Ingram, White and Wittkowska, and the Messrs. Bassi, Costa, Dufranne, Guardabassi, Scott and Venturini. The concert will be under the general musical director, Campanini. On Monday, January 29, "Tristan and Isolde" will be given, with Madame Saltzman-Stevens, Gerville-Reache, Dalmores, Whitehill, Scott and Crabbe. On Tuesday, January 30 (matinee), "Le Jongleur" will be given with Garden in the title role, this to be followed by a ballet divertissement with Rosina Galli. "The Jewels of the Madonna" will be given in the evening, with White, Bassi and Sammarco in the principal roles. On Wednesday afternoon "Walküre," with Osborn Hannah, Wittkowska, Fremstad, Whitehill, Guardabassi and Scott. In the evening "Natoma," with Garden, White, Hamlin, Sammarco and Huberdeau. The company will return then to Chicago for one performance of "Tristan and Isolde," with Saltzman-Stevens, De Cisneros, Dalmores, Whitehill and Scott. On Friday, February 2, the company will open in St. Louis, Mo., at the Odeon Theater, under the local management of Guy E. Golterman, with "Thais," Garden in the title role. On Saturday afternoon, February 3, "The Secret of Suzanne," with White and Sammarco, followed by "Hänsel and Gretel." In the evening "Tristan and Isolde." On Monday "Carmen," with Garden, Zeppilli, Dalmores and Huberdeau in the principal roles. From St. Louis the company will go direct to Cincinnati, where they will appear in "Natoma," "The Secret of Suzanne," "Hänsel and Gretel" and "Tristan and Isolde" at Music Hall, February 6, February 7, afternoon and evening. In Cleveland, Ohio, the company will open at the Keith Hippodrome under the local management of H. A. Daniels. On Thursday afternoon "The Tales of Hoffmann" will be given, and on Thursday evening a grand gala performance similar to the one given in Chicago will be given, including the second act of "Samson et Delila," with Madame de Cisneros, a ballet; the last act of "Rigoletto," with Bassi; the third act of "Nozze di Figaro," with White, Zeppilli, Huberdeau and Sammarco, and the third act of "La Gioconda," with Wittkowska, Bassi and Costa in the principal roles. In Pittsburgh, Pa., the company will be heard at the Nixon Theater under the direction of W. T. Mossman. The operas to be given are "Natoma" on Friday evening; "Secret

of Suzanne," followed by "Hänsel and Gretel" on Saturday afternoon, and Saturday evening "Tristan und Isolde."

Bernhard Ulrich will act as sole representative of the company while on tour, with full power, and authority to dispose of all matters to the best of his knowledge, and requests the assistance of all members of the company to carry out the tour successfully.

RENE DEVRIES.

Elith Reumert Draws Tears and Laughter.

Elith Reumert, a member of the regular company of the Royal Theater in Copenhagen, who is making a tour of America, appeared Thursday evening of last week at the new and handsome Masonic Temple on West Twenty-fourth street, under the auspices of the Scandinavian Lodges of the Masonic Fraternity of New York. Mr. Reumert drew tears and laughter by his inimitable recitations of six of Hans Christian Andersen's immortal "Fairy Tales." Appearing with the distinguished actor on the same program was Elsa Kellner, a young soprano, who sang "Know'st Thou the Land," from "Mignon" (Thomas), and a group of songs. Miss Kellner was heard at her best in "Die Lotusblume," by Schumann; her voice is agreeable in timbre and her singing notable for sincerity.

Mr. Reumert, by his magnetism, colorful voice, emotional power and depth of feeling, completely won his audience. He gave the recitations in English, and many an English or American born actor might learn something from the purity of his enunciation and the elegance of diction.

For his first recitation, Mr. Reumert gave "The Little Match Girl," with its tragic episodes and final death of the tiny sufferer, who perished in the biting cold on New Year's Eve. He followed this with the side-splitting tale of "The Princess on the Pea," the young lady of the true blue blood, whose sensitive skin and bones felt even the hump of a single pea under twenty mattresses and twenty comfortables. The third recitation, "The Butterfly," proved a satire on bachelors who "pick and choose" and finally get a haughty refusal.

For his second group, Mr. Reumert recited "The Swineherd," in which a noble and beautiful prince enacts masquerades and lastly outwits the foolish princess. "Cupid's Darts" and "It Is Quite True" ended the delightful entertainment. In the last tale, "It Is Quite True," Mr. Reumert gave a demonstration of his mimic powers in imitating the bipeds of the barnyard. The proud hen, the vain and pompous rooster, the placid owls and the cooing doves were in turn imitated in order to call attention to some of the weaknesses and follies of human bipeds, with the usual defeats of those who thrive (for a time) on gossip and misrepresentation.

The effect of Reumert's recitations upon an intelligent audience is best described by the principal of a public school in Jersey City who was in the audience last Thursday evening. This educator said to the writer: "I never thought it possible that any one could get so much out of a fairy tale; Reumert is a genius; I wish every boy and girl and every man and woman who loves the young and humanity might hear him on this tour."

Besides giving the recitations, Mr. Reumert usually precedes the set program with a short biographical sketch of Hans Christian Andersen and some remarks on his rather unhappy but eventful life.

The Reumert tour is under the patronage of Queen Alexandra of England, who is a sister to the King of Denmark. Reumert has given recitations of Andersen's Tales at Buckingham Palace, London, before the late King Edward and the Court. Twice he has been a guest of English royalty, and when he mastered the English language, he particularly endeared himself to the gracious consort of the late king.

Gruppe Plays at Western College.

Paulo Gruppe, the Dutch-American cellist, gave a highly appreciated concert at the Western College, Oxford, Ohio, January 24. Artists of more years usually do not attempt even the first effort in the Middle West, but it is to be hoped this young cellist can retain his interest in music. The accompanist and artist played some of the numbers for the first time together before the audience. It was very creditable work of its kind. Gruppe gave evidence of a generous supply of technic, and he played with much breadth of style. His "harmonics" especially attracted attention, for they were clear and unusually steady. He was generous with encores, and the unaffected pleasure of the artist in gratifying his audience made a concert fresh in interest and far from the usual hackneyed type.

Renée Schieber to Sing for Liederkrantz.

Renée Schieber, whose successful debut was reported last summer, when she sang at the Elliott Schenck orchestral concerts on the roof of the Century Theater, New York City, will have an appearance with the New York Liederkrantz before the season ends. Miss Schieber possesses an unusually sweet and pure soprano voice, and her singing is notable for temperament and style.

GRAND OPERA IN MONTREAL

MONTREAL, Canada, January 19, 1912.

Last Saturday night Massenet's "Werther" was given for the last time this season, with (but for one exception) the same cast as when the opera was done during the first part of the season. M. Darial sang the title role, previously sung by M. Clement, and his impersonation showed much careful thought. He was in better vocal condition than usual and his acting was convincing.

Madame Ferrabini repeated her admirable impersonation of Charlotte and Madame Choiseul was a delightful Sophie. M. Bonafe, as Albert, displayed his fine baritone voice to good advantage, and the clever character sketches of Messrs. Allan and Panneton proved a feature of the production.

The regular season of the Montreal Opera Company ends, so far as Montreal is concerned, next week. The company will then proceed to Quebec for a week, returning here for a series of special performances during the week of February 5. It will then go to Toronto and Ottawa before disbanding for the season. Two novelties yet remain to be produced before the end of the season—"Le Chemineau" and "Madame Chrysanthème." The former is to be given next Thursday night and the latter will probably be produced in Quebec and seen here during the week of February 5. In connection with this it may be mentioned that the opera company librarian, Signor Bassi, is having special librettos of these two operas prepared expressly for these productions.

The climax of the achievements this year was reached last Monday night when Charpentier's "Louise" was produced for the first time in Canada. It was a triumph from every point of view. The obstacles in the way of an adequate production of this difficult opera are manifest. That it should be capable of production here at all, in view of the limitation in size of the company, is noteworthy; that it should be given such a production as was seen here on Monday night is little short of marvelous. The entire French wing was utilized and some members of the chorus took small parts. The opera found instant favor with the capacity audience which witnessed it, and curtain calls were numerous at the end of each act.

The cast was as follows:

Louise	Dereyne
La Mere	Curso
Irma	Bowman
Camille	Choiseul
La laitière	Choiseul
Gertrude	Pawloska
La Chiffonnière	Pawloska
L'apprentie	Rivière
Le Gavroche	Rivière
Elsie	Soucy
La Balayuse	Soucy
La Pieuse	Borbridge
Blanche	Holland
La Première	Buck
La Glauque	Buck
Marguerite	Cullin
Suzanne	Paul
Madeleine	Grimard
Rempailleuse	Holland
Marchande de creaison	Holland
Marchande de Mourron	Chabot
Marchande d'artichauts	Paul
Marchande de pois verts	Okin-Kudisch
Julien	Darial
Le Pere	Huberty
Le Noctambule	Stroesco
Le Roi des fous	Stroesco
Le Chansonnier	Stroesco
Le Chiffonier	Panneton
Le Sculpteur	Panneton
Le Bricoleur	Wainman
sieme Philosophe	Wainman
Le Peintre	Carmes
ter Philosophe	Bonafe
Le Poete	Lémans
Marchand d'habits	Lémans
Etudiant	Juliani
rer Gardien de la paix	Grimard
sieme Gardien de la paix	Lémans
Marchand de Chiffons	Lémans
Marchand de carottes	Grimard
Marchand de pois verts	Correnti

Conductor, M. Hasselmans.

Fély Dereyne gave an excellent impersonation of the title role. Her characterization was full of emotional warmth and power and must rank as one of the best which she has given here. In the third act all the beauty of her voice, especially of the upper tones, was revealed, and in this and the last act she reached great heights both dramatically and vocally.

M. Huberty was apparently suffering from a severe cold, for his voice was in bad condition, and it became worse toward the end of the evening. This did not prevent him from giving an impersonation of great power and authority nor could it hide the beauty of his phrasing.

M. Darial proved most satisfactory as Julien. The disagreeable rasping quality which his voice possesses at

times—probably because of bad production—was less noticeable on Monday, much to the gain of his singing.

Madame Curso as the mother sang beautifully. She seemed a little ill at ease in the role in the first act, but gained confidence in the last two acts.

The remaining members of the cast filled more or less important roles creditably. The sewing room scene was of great interest, because of the delightful singing of Miss Bowman and Madame Croiseul and the clever comedy work of Madame Riviere. M. Stroesco appeared in three roles and displayed much versatility.

The chorus did excellent work, especially in the third act, and it is doubtful if M. Hasselmans has appeared to better advantage as an operatic conductor. He seems to be in entire sympathy with these modern French works, and achieves remarkable results with them.

The scenery has not been as satisfactory at any previous production and the lighting was splendid throughout. Especially was this the case in the third act, when, as night falls, lights begin to appear through the city of Paris, which is seen from Julien's garden. This was most effectively managed.

Tuesday night "Tosca" was given, with cast unchanged. Ferrabini, Colombini and Nicoletti were as splendid as usual in the principal parts and scored a big success. There was a large audience.

Thursday night "Le Chemineau" was to have been presented, but "Romeo and Juliet" was substituted. The cast was the one reviewed in last week's letter.

A repetition of "The Barber of Seville" was given on Friday night with cast the same as when this opera was last given. A portion of the proceeds was to be devoted to the Dollard Memorial Fund. Mayor Guerin and party occupied the state box and the theater was well filled. Mme. Lapalme received flowers and Signori Nicoletti, Colombini, Huberty, Cervi and Jacchia were each presented with a wreath.

Signor Jacchia conducted the orchestral concert this afternoon and presented an interesting program which included Beethoven's "Leonore Overture No. 3," a Fiorillo capriccio, Rubinstein's "Kammenoi Ostrow" and Tschai-kowsky's "Marche Slave." The overture was more satisfactory than some Beethoven interpretations that Signor Jacchia has given us, the Fiorillo number was bewitchingly played and the two Russian works were given most satisfactory renditions.

A welcome novelty was the woodwind quintet by Lefebvre played by Signori Ruberti, Nicoletti, Rafa, Westermeier, and Nava. The "Thais" meditation proved a good medium for displaying Signor Villetti's exquisite tone.

The vocal soloists were Miss Goldstein and M. Wainman. The singing of the former was indifferent and M. Wainman, too, has been heard to better advantage.

Mr. Hirst's accompaniments proved the most interesting part of the songs.

Tonight "Louise" is to be repeated and the house is sold out.
E. STANLEY GARDNER.

Alice Nielsen Here and Abroad.

Although Alice Nielsen is fast becoming known as one of the most versatile among the leading prima donnas now before the public, still the fact of always "making good," whether in a difficult operatic role or in a long and taxing concert program, is of itself sufficiently rare to draw public attention, particularly when the press, as may be noted below, is in such unanimous accord regarding her merits.

Miss Nielsen has sung Mimi at the Metropolitan before, and her impersonation had then some distinct merits which have increased. She has a pretty voice, which seemed last night to have gained in fullness of volume. She sang her music in a simple and unaffected style, in tune, with good phrasing and with excellent enunciation.—New York Sun, January 20, 1912.

Alice Nielsen was warmly welcomed last night at the Metropolitan Opera House in Puccini's "Bohème." This is not the first time she has been seen in this part in the Metropolitan Opera House, but she brings to it the winsomeness of a pleasing presence, practiced acting and some excellent high notes of unusual and persuasive sweetness.—New York Telegraph, January 20, 1912.

The production ran on well oiled wheels. Miss Nielsen as Rosina was in the happiest setting. Her voice and style are essentially applicable to comic opera, and she coquetted through the scenes with a briskness and untiring enthusiasm which focused attention upon her. In appearance a charming and attractive Rosina, Miss Nielsen acted with an endless variety of business and irresistible gaiety. Her pianissimo is almost too good to be true. She got over the florid measures very gracefully and Ardit's "Il Bacio," which she sang in the lesson scene, was unimpeachable in point of easy technical assurance.—Montreal Daily Herald, January 6, 1912.

Miss Nielsen achieves such brilliant results and displays such polish and finesse, one admires the skill with which she overcomes

obstacles which, to one less ably equipped with artistic insight and genuine instinct for operatic effects, would be well nigh insuperable.

It is in comedy opera of the type of "Il Barbiere" that Miss Nielsen is seen at her best. Probably few in the audience were aware of the fact that, prior to last night, she had neither sung nor studied the role of Rosina for five years. Her interpretation of that role certainly gave no hint of this. It was charming alike in its youthfulness, its elan, its sparkling qualities of humor and of sprightliness, and its admirable vocal coloring. She vocalizes Rossini's florid melodies with consummate artistry and astonishing ease; she emphasizes the crescendo effects of which he was such a master, and she endows the role with a vivacity that is infectious. Few have given the part a fresher, more captivating impersonation.

Hearing her sing Ardit's delightful "Il Bacio" waltz—which she elected to give in the third act in the music lesson scene—one could not but admire her easy mastery of the Italian roudelles, her trills and runs, all delivered without any obvious effort and with a purity of intonation that accentuated their charm.

Her Rosina is certainly one of the daintiest and most picturesque presentations Montreal has heard since grand opera became a necessity in this city's musical life.—Montreal Daily Star, January 6, 1912.

Alice Nielsen was, of course, the star of the evening and sang as Rosina with much more success than at any of her previous appearances here. In fact so well did she sing that for once Signor Jacchia had to relax his cast iron rule against encores. This, however, was in the third act, where, in the music master scene, Rosina sings an interlude, in which it is customary for the prima donna to select some song which particularly suits her. Miss Nielsen chose Ardit's charming waltz song, and so well did its swinging rhythm and brilliant coloratura suit her that the prolonged applause left Signor Jacchia no other course but to signal for a repetition, and a fresh outburst of applause greeted his consent.—Montreal Gazette, January 6, 1912.

It was a happy thought that led the management of the Montreal Opera Company to borrow three artists from Boston for last night's performance of "The Barber of Seville." It enabled the management to give so strong a combination as to produce a gala performance in a season that has already been punctuated with gala performances. Montreal lovers of opera can recall no more satisfactory rendering of any opera. Miss Nielsen is captivating and easy in style. Her naturalness is one of the great charms of her work. Her waltz song was so rapturously received that the audience would be satisfied with nothing less than an encore. Madame Nielsen quite calmly walked across the stage and sat on the edge of a table until the orchestra was ready. Then she sang it again to everybody's great delight.—Montreal Daily Witness (editorial), January 6, 1912.

Alice Nielsen, with voice fresh and appealing, and histrionic ability remarkably developed since her former opera appearances here, did a Mimi in "Bohème" which left practically no opening for criticism. Aside from the sincerity of her acting and her sympathetic appearance, Miss Nielsen's singing was one of the features of the evening and delighted critical listeners with its finish in phrasing, its adaptability to the merry as well as the melancholy moods of Puccini's measures, and its power and purity in the dramatic climaxes. She should be asked to a "Madam Butterfly" performance here.—New York Town Topics, January 25, 1912.

Alice Nielsen, of the Boston Opera, is one of the marvelous singers, an American truly whose great reputation has not been over-estimated. If she possesses a voice very pure, very flexible, very fresh and very agreeable, she also possesses physical grace and remarkable talent as a comedienne. This enabled her without effort to present to us a Rosina who was alert, coquettish, smart and sprightly. The large and enthusiastic audiences acclaimed her and showered her with flowers. The grand air of the third act was encored and encores at the opera are quite unusual.—La Patrie, Montreal, January 8, 1912.

The great thing last night was of course Alice Nielsen's interpretation of the part of infelix Cio-cio San. It is pre-eminently her part; she does nothing quite so well, and no one does the part better. She has been heard here in a variety of roles and always with success, but never did she impress her audience as last night. Her singing was never better, her acting was admirable, full of grace and pathetic dignity.—Springfield Republican, January 24, 1912.

The role of Butterfly is peculiarly adapted to Miss Nielsen. It is practically certain that her entire repertory contains nothing that displays this winsome artist to more distinct advantage, or that permits her to do more distinguished work. She plays and sings the role con amore, living the character of the hapless little Oriental bride while she is enacting it and injecting into it a simple pathos that reaches the heart. From first to last she remains in the picture. The maternal feeling is vividly shown in the second act in her caressing of the child, and finally there is the poignant tragedy of the last scene, the despair of Butterfly when she realizes that Pinkerton can no longer be anything to her but a memory and prepares to end an existence that for her has no more charm. It is a portrayal that is satisfying in every respect. Vocally the Puccini score demands nothing of Miss Nielsen that she cannot give. The opera is, of course, exacting on the prima donna, but Miss Nielsen meets every requirement admirably. She colors her tones beautifully and most expressively. Never has she sung more brilliantly here than last evening, her principal numbers being sung with feeling and power.—Springfield Daily News, January 24, 1912.

Alice Nielsen sang the part of Butterfly with much dramatic force and pathetic appeal. She also was at her singing best, her voice being fuller and stronger of tone than we recall ever to have heard it before. Miss Nielsen was enabled to give a piquant daintiness to her impersonation in the first act and indicated with surprising dramatic power the sufferings of the heartbroken woman. The tragic ending of the opera was acted with much feeling. Miss Nielsen won great distinction in the part and the audience was unstinting in its approval.—Springfield Union, January 24, 1912.

Gertrude Duffey to Sing at the Plaza.

Gertrude Duffey, a young soprano, who is winning recognition in critical musical circles, is to sing at the Hotel Plaza, New York City, within the coming month. She has sung at several private "at homes" with fine success.



VARIATIONS

After hearing some of the grand opera novelties of this winter, I have decided to write a two act libretto of my own and I herewith offer it to any composer, free of charge:

ACT I.

SCENE: A nursery. Goo Goo, a child of three summers, is discovered playing with a rag doll. Near by are a Teddy bear, a train of toy cars, and a Noah's Ark with stiff wooden animals spilling over the floor. NURSIE, a middle-aged woman with rheumatism, is leaning forward and wiping an egg stain from Goo Goo's chin.

NURSIE.—Bad eggie—dets all over Goo Goo's 'tittle mouthie. Goo Goo—Wa wa, oogle google, baa baa.

(Enter Papa, who stumbles over the Noah's Ark. He gets down on all fours and barks like a dog. This is an extremely funny situation and should give the composer wide latitude for comic depiction in the orchestra.)

Goo Goo—Bow wow.

(Enter the chauffeur, attired in huge fur coat.)

PAPA (pointing to chauffeur)—See the big Teddy bear.

Goo Goo—Ow wow, urble burble.

PAPA (to chauffeur) Goo Goo wishes you to make a sound like a bear.

CHAUFFEUR (does so).

Goo Goo—Wee wee, Ee Ee.

MAMA (enters hurriedly, bumping into PAPA)—The telephone collector is downstairs.

PAPA—Well, he can have ours.

(NURSIE, MAMA, PAPA, Goo Goo and the CHAUFFEUR laugh uproariously and the act ends with a humorous patter quintet.)

ACT II.

SCENE: Dining room. PAPA, MAMA, and Goo Goo are seated at table. PAPA is reading the evening paper. He spears a pickle on his fork, but the dill fruit rolls off and ricochets from his knee to the floor. As PAPA scrambles down on all fours, he catches his button in the table cloth and sweeps off all the dishes and their contents. The very hot soup splashes all over Goo Goo and causes comical red marks to appear on Goo Goo's face and hands.

MAMA (shrieks with laughter and stuffs her napkin into her mouth).

(Enter the BUTLER, who steps on the spinach and turns a somersault, landing with his head in the apple-sauce.)

MAMA (as bell rings off)—Here comes the minister for dinner.

MINISTER (enters and steps into the gravy).

Goo Goo—Hi yi, oh, oh!

MAMA (pointing to the loin of pork on the floor)—You see, we have ground-hog for dinner tonight.

MINISTER (as he slips, jumps into the air, and falls)—Signs of spring.

(Interpolate comic trio here.)

PAPA—I can't get up. I'm sitting on the jelly.

MINISTER (wiping off his shoes with a lettuce leaf)—I wouldn't mind these gravy stains if I hadn't put on my brown shoes.

MAMA—Ordinarily we have brown sauce with loin of pork, but I think that DELIAH used too much flour and water. She is an excellent pastry cook—that is, for biscuits and plain cake—but she doesn't seem to be able to do much else. Is your wife having trouble with servants this winter? Too bad about the gravy. If it had been just a shade more brown, the stains wouldn't show on your shoes.

(Enter rich AUNTIE and UNCLE. Comic sextet.)

UNCLE—I see you have the floor. (Lights his cigar on candle and burns his nose.)

AUNTIE—Look at 'iddle Goo Goo. Does 'iddle Goo Goo love its auntie?

Goo Goo—Ob bob, wag wag.

(Merry finale, with the MINISTER and AUNTIE using the gravy as a sliding pond, UNCLE and MAMA dabbing each other's faces with the charlotte russe, and PAPA putting mashed potatoes in Goo Goo's eyes. Curtain descends very quickly and forcibly, almost cutting the loin of pork in two.)

"What's the matter over there in the horn part?" asked Strauss at a rehearsal.

"I'm sorry, Dr. Strauss," replied the horn player, "but I cannot play this passage on the horn. It may be all right on the piano, but—"

"Don't worry yourself," answered the composer-conductor. "It is equally impossible on the piano."

The submitter of the preceding pleasantry refused to sign his contribution except with the initials "C. L."

Here is shown the music room of Ernest Schelling's villa at Cligny, Switzerland, where he watches the Alpen-



WHERE SCHELLING GETS INSPIRATION.

weiss grow and sharpens his technic in the intervals of world touring and piano recitaling.

Eleanora de Cisneros took this picture, which represents the crowd in front of the booking office for the Melba Grand Opera Co. in Sydney, Australia. As she puts it: "The people had commenced to assemble the night previous at eleven o'clock, and waited until 9 a. m. the following day for the opening of the box office. Those buying unreserved tickets for gallery and pit were obliged to rush off to the opera—and wait there until the doors were opened at 2 p. m.—then scramble for the best locations. There they would wait until the performance at 7.45 and be the last



AUSTRALIANS BUYING TICKETS TO HEAR MELBA.

to leave at 11 p. m.—making, for many, twenty-seven hours of waiting. They were wonderful folks. They would bring lunch and tea, and the women fancy work, and Mr. Ward, the manager, had a piano placed in the gallery, where the waiters had unprogrammed concerts every day—I have many times heard excellent voices, and some very good piano solos. I assure you that it was a remarkable and unforgettable scene of real musical enthusiasm."

Alice Nielsen overheard a lovely one at the Boston Opera House the other night:

Man I.—I see they're giving a double bill tomorrow.

Man II.—What is the double bill?

Man I.—"Pelleas and Melisande."

We have always had the pony pallet, but now a local dramatic critic calls our attention also to the bony ballet.

Toscanini says that he cannot understand how Siegfried could be so forgetful.

Friend Parker, of the Boston Transcript, complains that there is no vodka in Katharine Goodson's rendering of the finale in Tchaikowsky's B flat minor concerto. Nev-

ertheless, as I remember it, Miss Goodson's tempo is always rushin' enough in that movement.

In the Wiener Konzertschau there is an anecdote relating to Rossini and Paderewski: "I have cried only thrice in my life," the composer is reported to have said to the pianist, "when my first opera was hissed, when I dropped a truffle dressed turkey into Garda Lake, and when I listened to your playing." A comparison of the dates when Rossini died and when Paderewski made his initial appearances in Paris takes some of the sauce out of the story.

Sam Lehmann leads the orchestra at the Wintergarden for the Mordkin dances and he does it with a dash, precision, and rhythmic vim that surprise those of his friends who hitherto had supposed him to be only an excellent violinist with a strong talent for stage comedy, a successful composer, and general musical impresario of the Shubert theatrical orchestras.

There is nothing like intelligent discussion of opera to bring out its musical virtues as well as its defects. During the intermission at a recent symphony concert at Carnegie Hall the following was overheard:

"Don't you think 'Tristan' is just the grandest opera ever?"

"Burrian is too stout."

"Yes, but I love Gadski."

"I hear she brings over her own automobile every season from Germany."

"I saw Caruso in a cab yesterday."

"He's rich enough to be able to afford his own car."

"They say it jolts the voice."

"He's very superstitious."

"Is he? I heard him in 'Pagliacci' last week."

"What does 'Wolf-Ferrari' mean?"

"It's the name of some new opera."

"Have you heard Farrar this winter?"

"I hear that she's much thinner."

"Destinn ought to do something for her figure."

"It doesn't matter about figure when one is a Wagner singer."

"But I heard her in 'Tosca'."

"Well, isn't that by Wagner?"

LEONARD LIEBLING.

John Barnes Wells Returns.

John Barnes Wells, tenor, has just returned from a two weeks' trip through Maine with William R. Chapman. Mr. Wells is one of the singers who has acquired the habit of making good, as the following notices will show:

Mr. Wells possesses a tenor of beautiful quality and especially as a ballad singer is one of the best ever heard here. His enunciation is well nigh perfect and he sings with an abandon and apparent love of his work which captivates his hearers. His singing of Irish ballads, with their touch of brogue, is inimitable.—Lewiston Daily Sun, January 9, 1912.

John Barnes Wells—the audience greeted him like an old friend. Mr. Wells gets next his audience when he sings. He makes you feel, somehow, that he is singing for you alone, and this is particularly true in the ballads and simpler songs. His voice is of a wonderful sympathetic quality and capable of infinite variety and countless changes. When he stepped buoyantly on the stage, he looked even more boyish and youthful than ever. Yet, after the first selection every one said, "How he has grown in the last year." In every way Mr. Wells' art has broadened. His enunciation is clearer, his voice richer, fuller. He sang the difficult aria from "L'Africaine" of Meyerbeer, the aria made famous by Caruso, with apparent ease. Yet it was in his ballads, with their tenderness and human appeal, and in his dialect songs, with their quaint humor and inimitable drollery, that he most pleased. Unlike most of the best vocal artists, Mr. Wells has a natural vein of humor of an individual sort that always captivates.—Lewiston Evening Journal.

John Barnes Wells, a great favorite here, was awarded a welcome which could not help but make him realize that the public had simply gone wild over his magnificent voice. Mr. Barnes' singing was a revelation of the "ideal tenor." There is such a tenderness and wealth of melody in his voice and his humorous songs made a great hit, for in these Mr. Wells cannot be excelled. His selection covered a wide range of feeling and he was most generous in answering to the many encores.—Commercial, Houlton, Me.

Cecile Ayres Home from Europe.

Cecile Ayres, the American pianist, who has been touring in Europe, was due to arrive in New York yesterday or today on the steamer Rydam. Miss Ayres will soon give a recital in the metropolis.

Elizabeth Sherman Clark, Contralto.

Elizabeth Sherman Clark, contralto, will give a recital at the Lyceum Theater, New York, Monday, February 5, at 3:30 p. m. Miss Clark is an American who studied abroad. She has sung in Philadelphia, Buffalo, Toronto, Chicago and other cities. This appearance will be her New York debut. Her program will consist of many important examples of song literature by old and contemporary composers.

A few press notices follow:

Elizabeth Clark possesses a contralto voice of good range and great sweetness. She displayed it in the florid "The Noble Seigneur" from "Les Huguenots," in which she showed her excellent control. It was in the group of shorter songs that the sympathetic qualities of her singing showed to the best advantage, and she was able to exhibit the caressing richness of the notes in the low register.—Toronto Evening Monitor, January 17, 1909.

The singing of Miss Clark was a most enjoyable feature of the concert. Her contralto voice is one of wide range and flexibility, with a full richness of tone in the middle register. All were sung with realistic expression and particularly in the first group the dramatic interpretation was vivid and forceful.—Toronto Evening Monitor, January 17, 1910.

She is a handsome brunette, with a graceful stage manner, and displayed a remarkably powerful contralto, pure and melodious in all the registers, and whether it was difficult coloratura or emotional quality Miss Clark disclosed genuinely beautiful vocal art. Her tone was always full, round and sensuous, and her phrasing was true to the text and clearly defined the melodic outlines of the scores. Her qualities are all summarized in a single sentence—Miss Clark is an accomplished artist.—Toronto World, January 15, 1910.

To Be Guest of the Connaughts.

Reinhold von Warlich, the Russian basso, is to be a guest of the Duke and Duchess of Connaught when he visits Ottawa next month. Herr von Warlich has been a guest of their Royal Highnesses in England, as he has been of other royal personages. In order to reach Ottawa in time to accept the invitation of the Connaughts von Warlich will postpone some of his professional appearances in the West. His bookings include recitals and concerts in Buffalo, Detroit, Chicago, Minneapolis and other concerts in the Middle and Northwest. He will also fill some dates in the Canadian cities, and will give a musicale at Government House.

Mr. von Warlich's voice is a resonant, finely schooled basso cantante. His programs are interesting to the general musical public, and of peculiar interest to students and singers desiring to hear the traditional interpretations. Besides his musical gifts, Mr. von Warlich is a man of liberal education, speaking four or five languages fluently, among them English, of course.

Louis Persinger's European Successes.

Louis Persinger's success with the Berlin Philharmonic Orchestra in Dresden and the Leipzig Gewandhaus Orchestra, the Brussels Royal Orchestra (de la Monnaie), the Liege Symphonique, and many other orchestras as well, and at his recitals in the large cities, indicates that American audiences will extend a warm greeting to this young artist.

Ysaye heard Persinger and accepted him for two years, devoting one summer's vacation to teaching Persinger and Persinger only, refusing all other applicants. Thibaud for a further two years continued the old master's work; Nikisch heard the young American violinist at a Leipzig Gewandhaus concert and immediately addressed Mrs. Persinger, the artist's mother, in no uncertain terms of encouragement and appreciation.

Mr. Persinger will give three recitals in London this coming season under the management of Daniel Mayer.

Heinemann Recital February 11.

Alexander Heinemann, the celebrated lieder singer, will be heard in a special song recital Sunday afternoon, February 11, at the Belasco Theater, New York. This recital will embrace a program varied and original, including a group of German folksongs: "Hans und Liese," "Das Zerbrochene Ringlein" and "Phyllis und die Mutter." Also a group never before heard in America: "Der Musikant," by Hans Hermann; "Traum durch die Dämmerung," by Richard Strauss, and "Liebesfrühling," by Karl Kampf. Among the patronesses will be: Mrs. Felix Adler, Bella Alten, Mrs. Emil Boas, Mrs. William Grant Brown, Mrs. Horace E. Deming, Mrs. Henry Ollesheimer, Mrs. Oscar Straus, Mrs. Richard Sutro, Emma Thursby and Robert Weil. John Mandelbrod will be at the piano.

Alice Garrigue Mott Pupil Wins Success.

Ellen E. Langdon, soprano, pupil of Alice Garrigue Mott, of New York, gave a song recital on January 22, at Buffalo, N. Y., and won immediate success. Following are two press comments:

Miss Langdon showed by her choice of songs that her training in song literature had considerable scope, and by her earnest endeavor to bring out the characteristic expression of each number displayed a breadth of sympathy that can only be spoken of with admiration. Singers so often follow the line of least resistance that it is always

a pleasure to meet the exceptions who aim at covering a wider field. In the presentation of these numbers, Miss Langdon displayed much care for appropriate expression of the sentiment of the verse, and especially in the songs of most lyrical character showed herself thoroughly at home in style and performance. Her use of the ha'f voice was particularly effective in the last group of songs, which also made the strongest appeal to the audience. Very cordial applause followed the rendition of the songs by Herman, which Miss Langdon sang with much understanding and spirit.—Buffalo Evening News, January 23, 1912.

To the performance of this program Miss Langdon brought an excellent natural voice, which has received much good schooling, intelligence of musical conception and evidence of true musical feeling, nicety of shading and beautiful use of the mezza voce. Examples of the last named virtue were given in Herman's "At Parting" and the Schumann "Mondnacht," in which an unusually pure and lovely pianissimo was displayed. Another Herman song was "The Fisher," which Miss Langdon sang with charming effect. Two novelties were Bungert's "The Loreley" and "All the Summer Through" by Schuett, in both of which the singer caught the spirit of the composition and conveyed it convincingly to her hearers.—Buffalo Express, January 23, 1912.

Laura Graves Opens Her Season.

Laura Graves, the American contralto concert singer, arrived on the steamer President Lincoln on January 25. Under the management of R. E. Johnston, Miss Graves opened her season at the New York Hippodrome Sunday evening, January 28. She will sing with the Mozart Society at the Hotel Astor, New York, Saturday afternoon, February 3, and later will appear with other clubs throughout the country.

Arthur Hartmann Coming Next Season.

Arthur Hartmann, the eminent violin virtuoso, who has previously made two transcontinental tours in America under Haensel & Jones' direction, has been secured by them for the season of 1912-13. Mr. Hartmann will undoubtedly play with the prominent orchestras of this country and appear in recitals from coast to coast. Already his managers have many requests for him.

Mabel Hughes Substitutes at Short Notice.

Mabel Hughes substituted at short notice as accompanist at a concert of Russian music and Slavic dances given to the Henry Street Settlement, New York, on January 27 and 28, playing most of the dances and accompaniments without a rehearsal. She also prepared the second rhapsody in a few hours, never having played it before. The audience was composed mostly of Russians, who were very enthusiastic.

Genee to Tour Under Johnston Next Season.

Adeline Genee, the celebrated dancer, will return to America next season and make another tour under the direction of R. E. Johnston. Madame Genee will open her season in New York, November 15. The dancer will have her own orchestra, and her entertainments will include novelties that will surely appeal to the refined elements among the American people.

Enjoyable Concert at Waldorf-Astoria.

A concert in aid of the Sea Side Home for Crippled Children was given at the Waldorf-Astoria, New York, last Monday evening, under the auspices of the Association P. S. T. of Crippled Children. Among the assisting artists were: Marion Ball, soprano, and William J. Falk, pianist. A report will be given next week.

Van Hoose with Philadelphia Orchestra.

Ellison Van Hoose, tenor of the Philadelphia-Chicago Opera Company, and one of the best known concert singers, is busy filling concert engagements, but will rejoin the opera company later at Philadelphia. On February 2 and 3, Mr. Van Hoose will be the soloist with the Philadelphia Orchestra.

Louise Dosé Kyger's Recital.

The first New York recital of Louise Dosé Kyger will take place on Wednesday evening, January 31, at the Regneas studio, 133 West Eightieth street. Mrs. W. L. Bowman will preside at the piano. A fine program has been arranged.

Esperanza Garrigue's Pupils.

Roa Eaton, Virginia Wilson, sopranos, and the tenor Allesandro, pupils of Madame Esperanza Garrigue, of New York, are meeting with much success in private musicales this season.

Third Musin Musicales.

The third musicale by the pupils of Ovide Musin's Virtuoso School of Violin will be held at the studios, 51 West Seventy-sixth street, New York, on Sunday afternoon, February 4, at four o'clock.

OBITUARY**Guglielmo Bassi.**

A tragic accident on January 10 has brought about the early demise of one of Italy's most enthusiastic musical amateurs. Dr. Guglielmo Bassi, of Bologna, on the way to visit a patient, fell down a staircase, and, fracturing his skull, died a few days later. He was one of those men of Italy who fought the hard battle for Richard Wagner, and the doctor's book, "Le Guide Tematiche di Wagner," helped, very queerly, in making Wagner better understood in Italy at the crucial time. He was regarded highly in Milan and in Bologna, where he resided, he was a distinguished citizen.

Luigi Vannucini.

American pupils of the Florentine maestro, Luigi Vannucini, will regret to learn that the old singing master died recently. For over four decades Vannucini taught the art of bel canto in Italy. Unlike many of his confreres, he was a good musician, having studied all branches in his youth. He was a good pianist and at an early period in his career it was thought that he might become a musical director. Vannucini was born in Lucca in the turbulent year of 1848.

E. Kirschbaum.

The oldest German military bandmaster, Franz Kirschbaum, of the Twenty-ninth German Infantry, who celebrated his fiftieth year of conducting in 1908, died at Trier, Germany, January 10. He was buried with military honors.

SUNDAY METROPOLITAN CONCERT.

Last Sunday evening, January 29, 1912, "La Vita Nuova," a cantata, by Ermanno Wolf-Ferrari, was sung at the Metropolitan Opera House, under the direction of the composer, and with the assistance of Pasquale Amato, Alma Gluck and the excellent Metropolitan Opera House chorus and orchestra.

"La Vita Nuova" was done in New York as early as 1907, and therefore is no novelty here. It consists of two parts, introduced by a prologue and separated by an intermezzo, the whole being a setting and illustration of love sonnets written by Dante to glorify his love for Beatrice.

The same mixture of musical styles that is apparent in the Wolf-Ferrari operas makes itself noticeable in "La Vita Nuova," for at times it moves with the melodic simplicity and harmonic purity of a Palestrina motet, and again it rages and seethes in wild modern disregard of formal rules, just like any Wagner music of passion or any hot blooded opera of the Neo-Italians. There are many moments of great lyric beauty in the "Vita Nuova," and in several episodes it rises to truly dramatic heights. At all times the music is vital, interesting and compelling—much more so, in fact, than in either "The Secret of Suzanne" or "Le Donne Curiose." A certain buoyant, fresh, spontaneous instrumental and choral utterance is the chief charm of the Wolf-Ferrari cantata, which represents infinitely higher workmanship and more potent inspiration than the Elgar chorus work, for instance.

Pasquale Amato sang his part of the score with fervor, with beautiful tonal mastery, and with fascinating delivery of text and musical phrase. He was an artistic delight whenever his role called for solo participation in the performance.

Alma Gluck's soprano contributions unfortunately were very short, but at least they afforded her the opportunity to reveal potently her clear, limpid voice, her refined musicianship, and her convincing manner of interpreting tonal emotion.

In the difficult choral ensembles, the chorus covered itself with glory, and the same may be said for the orchestra, despite the uncertain time beat and general directorial awkwardness of the composer-conductor, whose baton experience evidently has been of the scantiest kind.

During the first part of the concert Carl Burrian and Florence Wickham sang solos, and Joseph Pasternack led two orchestral numbers with spirit and finesse.

Fanning's Week of Return Engagements.

Monday, January 22, Newark, N. J., sixth return engagement; Tuesday, January 23, East Orange, N. J., seventh return engagement; Wednesday, January 24, Rutgers College, New Brunswick, N. J.; Friday, January 26, Oradell, N. J., sixth return engagement; Saturday January 27, Lawrenceville School, Lawrenceville, N. J., third return engagement, which makes the fiftieth engagement filled by this excellent combination, Cecil Fanning and H. B. Turpin, this season.

GOTTFRIED GALSTON'S CAREER.

Gottfried Galston was born in Vienna on August 31, 1879. His father, a native of Pressburg, was professor at the Vienna University, and married the daughter of a famous Polish refugee. As is usual in the case of most great artists, young Galston showed remarkable talent when he was a small boy. Despite the determination of his parents that he should not become a professional musician, his progress at the Vienna Conservatory was so rapid, that in 1894, at the age of fifteen, he ended his studies there under Schenner. He then was accepted by Theodore Leschetizky, with whom he remained five years. The next few years, 1899 to 1901, he studied theory, counterpoint, and composition in Leipzig under Jadassohn.

Contrary to the early opposition of father and mother, Galston played successfully at concerts as a boy. Later, his debut as an artist was made on the classic concert platform of the Leipzig Gewandhaus, early in the year 1900. Since then he has played all over Europe. In 1902, he made a joint tour with Jean Gerardy in Australia and New Zealand. On his return from Australia, he was appointed professor by the Stern Conservatory in Berlin of the advanced class, and he read before this class from 1903 until 1906. During this time, in the year 1905, Mr. Galston had the good fortune to marry Anton Rubinstein's famous favorite pupil, Zandra Droucker, whose well known reminiscences of Anton Rubinstein have created a sensation. The young couple established themselves at Berlin. Galston had pupils from all parts of the world, and at the same time undertook several large concert tours. This proved too much for him and he decided in 1907 to stop regular concert playing and only play a series of five evenings, each devoted to one of the following great masters: Beethoven, Bach, Liszt, Chopin and Brahms.

These stupendous programs he played with intervals of about a month, in all the centers of culture in Europe, from London and Paris eastward toward St. Petersburg, and Moscow, and it was this great task which gained for him wide praise, which established his fame and placed him in the foremost ranks of modern pianists.

In 1909 he received a singular honor. The faculty of the Imperial Conservatory, at the head of which at that time was the composer, Glazounow, offered him the position of extraordinary professor, adding that the title would be conferred by Imperial ukase, but Mr. Galston, while accepting this singular honor as honorary post, declined to accept the responsibility of the office, as he felt he would not be able to do justice to his desire to concertize all over the world.

During all this period, Zandra Droucker (Mrs. Galston) was attached to the Imperial Court of Berlin, having been selected as piano teacher and musical mentor to the Crown Princess Cecilie of Germany.

As to his artistic activities, Mr. Galston in a recent interview stated he was very much influenced by Ferruccio Busoni, with whom he has been on most intimate terms of friendship, and Mr. Busoni recently honored Mr. Galston by dedicating one of his latest compositions to the younger man.

As a result of his gigantic enterprise—the Cycle Concerts—Mr. Galston was able to issue a monumental work which he entitled "Studiumbuch," on the pages of which he expressed in novel form all his experience as a virtuoso and a profound artist. This work has opened new paths in the literature of theoretical music.

A Vienna critic recently said, "Any less generous pianist than Galston would have built up ten programs of the five cycle programs which Galston presented."

The year 1909 brought Galston another honor. Without having had to make application in writing, he was requested to take part in the concerts of the Conservatory in Paris. Artists of no less standing than Liszt, Chopin and Rubinstein had formerly to request this honor in writing. After his phenomenal success with the Cycle Concerts, Galston was at once requested to take part in these concerts. He won a colossal success and the Conservatory had a special medal cast for him in memory of these remarkable days—March 7 and 14, 1909.

Besides these concerts, Galston played toward the end of the same season at the Lamoureux concerts; a week later under Arthur Nikisch at the Berlin Philharmonic, and a few days later with Hans Richter at the Hallé concerts, at London and Manchester.

The extraordinary personality and remarkable face of the young artist inspired no less a portrait painter than Hubert von Herkomer, who has painted his portrait; the picture created a sensation at the Academie.

Russia has perhaps heard more of Galston's art than any other country during the last three years, and news has just reached this country of the repeated triumphs

which he is now having in the domain of the Czar, in whose daily life music plays such an important part.

Galston and his wife, Zandra Droucker, have now made their permanent home at Krailling, near Munich. Both frequently go to the Tyrol Mountains to seek needed rest and relaxation.

Sammarco as Rafaele in "The Jewels of the Madonna."

Mario Sammarco has won another triumph, this time as Rafaele, in the new production of Wolf-Ferrari's "Jewels of the Madonna." The press spoke very highly of his characterization in the following terms:

Mario Sammarco fulfilled the popular ideal of a leader of Camorristi, an unscrupulous lover, and general operatic villain with his accustomed refinement of method. His singing also was a source of delight.—Chicago Tribune.

Mario Sammarco deserves the credit of a striking individual triumph for his impersonation of the leader of the Camorristi and his



Photograph by Matzene, Chicago.
MARIO SAMMARCO AS RAFAELE IN "THE JEWELS OF THE MADONNA."

splendid singing. He again proved his great value to the company by an impersonation of vigor and nicely calculated detail. Always admirable as a singer, he surpassed himself upon this occasion.—Chicago Inter Ocean.

Mario Sammarco as Rafaele achieved a distinct success in the role of the chief of the Camorristi. He dressed the part well, and he gave to the several soli of his role that vocal resonance and musical style which have made him one of our favorite singers.—Chicago Examiner.

Sammarco was the Neapolitan in every gesture, every movement, each tone of his voice, gay, reckless, with the craving of the animal man for the rose untouched, and with the evil spirit within which could rule in the underworld of the smiling, corrupted city. He had beautiful music to sing, and he gave it gloriously.—Chicago Evening Post.

The most picturesque person on the stage was Mario Sammarco in the role of Rafaele. To see him in a suit of white flannels with straw hat and slender cane, one would think of him only as a light-minded young Italian out on a lark. Not until later did the heartless brutality of the Camorrist leader become manifest.—Chicago Journal.

It remained for Mario Sammarco to impress his artistic versatility in characterization as the modern swaggerer, Rafaele, the beau ideal of the wild, wayward ones who swarm the waterfront of Naples, while the perfect line of his voice had display in merry melody and impassioned song.—Chicago Daily News.

To Mario Sammarco must be credited a success that was as sensational as that of the new work. Sammarco was at his best. The Camorristi he represents is a light-hearted, gay, debonair young ruffian, and those who have enjoyed his Figaro know how well he can play and sing such a role. He sang the difficult duets with Maliella beautifully, and his romanza in the second act, sung to the accompaniment of guitars and mandolins, was enough to lure any girl from her fireside. In the last act he rose to tragic intensity.—Chicago Evening American.

Sammarco did admirable things as the Camorrist leader, Rafaele.—Chicago Record-Herald.

Mario Sammarco, the third in this remarkable cast, was no less effective in his role of Rafaele. True to this character, he sings

with great depth of feeling; his most ambitious solo is the serenata in the second act, and the following duet with Maliella. All this was done in exquisite style, and his impersonation of the head of the Camorristi may be accepted as true to this exalted personage.—Chicago Inter Ocean.

Sammarco was the spirit of Naples incarnate, debonair, corrupt, elegant, with the touch of extravagance in color which puts a green ribbon on its hat, with a flaming red tie. He was commanding, with man's instinct for sole possession, and the superstition that keeps its hands off the goods of the church no matter what the heart may be. He has most grateful music to sing, and he gives his voice in song so that the tone always has the color of the word.—Chicago Evening Post.

Mario Sammarco as Rafaele was in his element, his delightful baritone in this beautiful role could shine according to all the rules of art; he could give reins to his temperament, his fire, and he was one of the first to co-operate with brilliant work to the great success of the new opera.—Chicago Abend Post (translation).

IN THE WOLF-FERRARI ORATORIO, "LA VITA NUOVA."

The principal burden of the solo singing fell upon the shoulders of Mario Sammarco. Mr. Sammarco performed his labors with remarkable mastery of vocalism. Rarely, we are sure, has the music been sung with such moving beauty of tone and feeling as that which went to the Italian singer's interpretation. Well might Mr. Wolf-Ferrari give public testimony to his emotions of delight, for his compatriot's art was of the loftiest kind.—Record-Herald.

In at least one phase the performance was a distinct improvement over that of last year—and that was having Mario Sammarco as the interpreter of the baritone solos. It was a great improvement to hear these sufficiently sentimental sonnets and ballads sung with healthy expressiveness and beautiful tone, instead of making them such tearful affairs as on the former occasion. The phrasing and shading were, of course, exquisitely done, and he added another to his already great number of artistic successes.—Inter Ocean.

Mr. Sammarco assumed the chiefest burdens in the baritone soli, which he delivered with fine musical feeling.—Tribune.

Sammarco had the grateful role, and sang it with that appreciation of the inner meaning which such a work would inspire in so sensitive an artist. It is a delicate question, but here was an Italian to sing the words of the greatest of his poets, to the music of the master Italian of this day, and who wished to hear his own native tongue. Yet poetic, imaginative and impressive as was his singing, for the audience gathered there it would have meant still more could they have understood the words. This, however, does not change the fact, which all could know, that his giving of the music had not only great beauty of tone, but the breadth and dignity of a man who could comprehend the depth of feeling that was in the poet's soul.—Chicago Evening Post.

It remained for Mario Sammarco, the baritone, to advance oratorio singing and invest it in a new estate of dignity and vitality in conformity with the composer's ideal. The weight of the soli rested upon his well set shoulders and it was all so perfectly proportioned, admirably modulated, and the song had such melody to mate its meaning—it gave new insight and uplift to the lofty mood of the lyricist.—Chicago Daily News.

Mario Sammarco gave a magnificent reading of the tremendously difficult soli that are the warp of the oratorio. His rich, round, sonorous voice rose splendidly and conquered difficulties without number.—Chicago Evening American.

Bonci Praised Everywhere.

Bonci in concert is the same great artist as in opera, and is everywhere praised for his wonderful art. Following are a few paragraphs culled from papers from widely separated cities:

Bonci proved the claims made for him as a purely lyric tenor. His most grateful number was the serenade from "Don Pasquale," known as "Com'e e Gentil." Bonci was recalled and encored again and again till he seemed wearied of responding.—Toronto (Canada) Globe.

There are very few tenors who combine his splendid vibrant tone with such beauty of lyrical expression. The higher notes have a way of melting that is thrilling and effective. In such numbers as "Una furtiva Lagrima" (Donizetti), and "Alla Luna" (Mascagni), the florid passages were given with such perfect grace that one forgot the music was intended for vocal display rather than emotional expression. The singer gave the serenade and chorus "Com'e e Gentil" from "Don Pasquale" with fervid and dramatic style. We have very few tenors who can give short English lyrics with as much feeling as Bonci, and "At Dawning" (Cadman) and "At Parting" (Rogers), showed him at his best. His enunciation would furnish an object lesson for many singers who have spoken English all their lives.—Toronto Mail and Express.

Bonci attracted a full house and the audience was an enthusiastic one, and perhaps almost too much given to encores. Bonci had just arrived from New York in a cold storage parlor car and he was not in quite his best form, but his good humor and the superb quality of his voice and his beautiful method captured the people. Bonci sang with perfect enunciation and surprisingly little accent the English all then lives.—Toronto Mail and Empire.

The greatest of its kind in everything seems to be showered upon Norwich this winter—from weather to concerts. But the former was entirely forgotten on Tuesday evening by all those who availed themselves of the opportunity and pleasure of attending the song recital given by Alessandro Bonci. An enthusiastic audience it was, too, for who could resist the power and beauty of Bonci's voice and his masterly command of his art. His perfect enunciation is delightful and at once marks him as an artist in the musical world. But more noticeable even is his perfect breath control and the freedom and ease of his sweet, limpid tones, his beautiful phrasing and excellent style.—Norwich (Conn.) Bulletin.

"Versiegelt" has just been done in Nice.

ELENA GERHARDT'S FINE ART.

Wednesday afternoon, January 24, Elena Gerhardt, the superb lieder singer, gave her second New York recital at Carnegie Hall, with the following program:

Mädchen Schwermut	Schumann
In's Freie	Schumann
Der Nussbaum	Schumann
Die Kartenlegerin	Schumann
Ich grille nicht	Schumann
Frühlingsnacht	Schumann
Six Zigeunerlieder	Brahms
He Zigeuner	
Hochgeturnte Rimahtut	
Lieber Gott, du weisst	
Brauner Burchel	
Kommt Dir manchmal in den Sinn	
Röslein drei	
Die drei Zigeuner	Liszt
Über allen Gipfeln	Liszt
Lied vom Winde	Wolf
In dem Schatten meiner Locken	Wolf
Gesang Weylas	Wolf
Ständchen	Strauss
Heimliche Aufforderung	Strauss

The foregoing list of songs represents as taxing a group of selections as it is possible for a vocalist to choose, because practically every emotional aspect and every singing style are necessary in the proper interpretation of such a program.

Elena Gerhardt approached her task with confidence born of supreme art, and before her recital was half over her auditors understood why she has everywhere been acclaimed as a songstress for whom the esoteric art of lieder interpretation possesses absolutely no secrets. Her mastery is based on full and effortless voice control—the primary requisite for an expounder of concert song—and a complete understanding of the texts and their every shade of mood and meaning. The ease with which she handles her vocal apparatus enables her to color her tones so as to take on any desired emotional semblance, and her intellectual grasp of the literary sense of the words helps her to diction and deliver them with whatever of drollery, melancholic intensity, romantic charm, or dramatic force and fire she may deem appropriate at the moment.

So, for instance, the opening song was invested with heart searching pathos, "In's Freie" possessed irresistible swing and impetus, and "Der Nussbaum" laid the senses captive with its delicacy and poetical suggestiveness. In the last named composition the appealing manner in which Fräulein Gerhardt voiced the sustained strophes and manipulated tone and breath, represented a triumph in the technic of song and the application of its highest artistic principles.

"Die Kartenlegerin" was another delight, partly because it was unfamiliar and came as a revelation to the Gerhardt audience, but chiefly on account of that artist's compelling delivery, and the fascinating blend of feeling, enunciation, and variety of interpretative nuance with which she invested the number.

"Ich grille nicht" showed Elena Gerhardt as the possessor of a deep fund of tragic impressiveness, and the vocal volume she displayed (never forced beyond refined bounds), and the unaffected sincerity of her musical feeling moved the listeners to thunderous applause after the finish of the truly symphonic song. "Frühlingsnacht," redolent of all the atmospheric witchery and romantic stimulus intended by the composer, formed a fitting clou to the marvelous Schumann renderings of Elena Gerhardt, and opened the eyes of those song enthusiasts who had been wont to regard the Sembrich performance of "Frühlingsnacht" as a matchless gem of vocalization. Sembrich was a specialist in certain miniature and restricted forms of singing; Gerhardt is a broad, versatile artist, who commands all the departments of lieder interpretation and extends her mastery over its every development of school and style.

But it is not the province of the present review to detail the entire catalogue of wonderful achievements presented at the Gerhardt recital of last Wednesday. The Brahms numbers alone, with their intricacies of rhythm and appalling delineative problems, gave the deciding clue to the phenomenal gifts of Elena Gerhardt, even without her gripping version of "Die drei Zigeuner" and her unutterably tender voicing of Strauss' "Ständchen." The change from the Brahms manner to that of Liszt revealed one of the most subtle accomplishments ever noted in New York on the part of a lieder singer. Usually it is the pianists who impress one with their instant adaptability to stylistic differences.

There was not a single jarring note in the Gerhardt performances, and from beginning to end they were models of concert vocalism and song exposition, worthy of study by teachers and singing disciples as the latest perfected phase, conceived seriously, fashioned conscientiously, and brought to public hearing with the aid of musical instinct and artistic intelligence as fine as they are to be found in the world of tone.

Elena Gerhardt's recitals are a real event in the vocal circles of this country, and the manner in which she has

been received by the critics and the public leaves no room for doubt in that regard.

Paula Hegner played the piano accompaniments throughout the recital and performed her part with finish and artistic weight.

Elsa and Caecilie Satz Successes.

The Misses Elsa and Caecilie Satz, of Berlin, have acquired an international reputation as performers of works for two pianos, of which they make a specialty. Appended are some of their more recent European criticisms:

The sisters, Elsa and Caecilie Satz, played the solo parts in Bach's beautiful concerto for two clavers and string orchestra. They played it with remarkably good ensemble and the romantic beauty of its slow movement and the fun of its finale were fully brought out.—Times, London, March 30, 1911.

In the Bach work the soloists were Elsa and Caecilie Satz, who deserve all praise for the spirit and taste with which they accom-



ELSA AND CAECILIE SATZ.

plished their appointed task.—Daily Telegraph, London, March 30, 1911.

The understanding between them was complete and their technic was sure and their note perfect.—Standard, London, March 30, 1911.

The Misses Satz displayed unflinching unanimity of thought and expression in the Bach concerto.—Daily Express, London, March 30, 1911.

The Misses Satz played it with refined taste, sympathy, clearness and responsive intimacy of ensemble.—Star, London, March 30, 1911.

Both pianists have technic, precision and true artistic feeling.—Pall Mall Gazette, London, March 30, 1911.

One always has the sensation of hearing one instrument only and the perfect understanding and sympathy in point of intention presented a picture of sisterly unanimity.—Prager Tageblatt, December 17, 1910.

The technic and ensemble of the two borders on the incredible.—Weimar Zeitung, November 9, 1910.

The sisters Elsa and Caecilie Satz gave a wonderfully fine performance of the Brahms-Haydn variations and Liszt's concerto "Pathétique." They possess power, feeling and stately majesty.—Prager Abendblatt.

The sisters Satz played the variations by Brahms-Grieg and the Bach concerto in C minor for two pianos with wonderful grace and clearness.—Die Musik, Berlin.

ADELE MARGULIES TRIO SEANCE.

The well known New York organization consisting of Adele Margulies, pianist; Leopold Lichtenberg, violinist, and Leo Schulz, cellist, gave the second concert of the season on Tuesday evening, January 23, in the Carnegie Lyceum. The program was more than usually interesting by reason of the unfamiliar works, which had a good deal more to recommend them than mere novelty.

Schumann's D minor trio, op. 63, which opened the concert, is not Schumann at his best, by any means. It is, of course, good music; but the strong individuality of Schumann is lacking. The C minor trio by Gretchaninow, op. 38, with which the program ended, and which was played for the first time on this occasion, has more Schumann characteristics in places than the Schumann trio had. This sounds like a paradox, but it is true. The new work, however, is a solid, well written and genuinely inspired composition, and is well worth hearing again. It is by no means a piece of plagiarism, despite the evident influence of Schumann in the rhythms and contours of some of the phrases.

A sonata for cello and piano by the brilliant Hungarian pianist and still more promising composer, Dohnányi, whose name was given on the program without the final letter, proved to be a work of unusual merit. It is indeed remarkable to find so young a composer so free from traces of the influences of other composers. All the works received a satisfactory rendering at the hands of the players, who form a well knit and unified ensemble.

PHILHARMONIC SOCIETY CONCERT.

Thursday evening, January 25, Josef Stransky conducted the orchestra of the New York Philharmonic Society through the mazes of a varied and international program at Carnegie Hall. Mendelssohn, a Hebrew-German; Strauss, Bavarian-German; Grieg, a Norwegian; Delius, a German-Englishman, and Dvorák, a Bohemian, who was represented by his "New World" American symphony, made up the list.

Conductor Stransky was certainly at his best on this occasion, and it is evident that he has the good sense to pay attention to serious criticism. The symphony was not placed at the beginning of the program, as has been the case so often at these concerts, necessitating a long break between the movements while the straggling audience found seats. At this concert Mendelssohn's brilliant and melodious "Ruy Blas" overture opened the program. Then two elegiac melodies for string orchestra, by Grieg, followed. These were exquisitely played, with fine gradations of tone and power, and with much emotional intensity. The conductor was rather too eager to repeat the second melody, but the applause of the audience at the end of the repetition showed that they had not found it monotonous.

The tone poem, "In a Summer Garden," by the composer Delius, who, though of German extraction, was born and brought up in England, was not a very interesting item. The composer gives a graphic description of the chirping birds in his summer garden, and there is a smoldering tragedy also, which portends heartache and burning tears. But, unfortunately, the composer seems to be unable to tell his tale in sounds that make beautiful music. He is too harsh and restless. This tone poem received its first American performance on this occasion.

The noisy, but frequently melodious, and always interestingly clever love scene from Strauss' "Feuersnot" ended the first part of the program.

The second part was devoted to Dvorák's most famous symphony, "From the New World," which was played with spirit as well as with tenderness. What strange changes have taken place in the musical world during the eighteen years since Dvorák gave this symphony to the world here, in New York!

People's Symphony Club Reception.

On the evening of January 18, the People's Symphony Club held a reception and musicale for members in the rooms of the MacDowell Club, New York. The artists participating were: Pauline Mallet-Prevost, pianist (daughter of president of the People's Symphony Concerts and pupil of Mrs. Thomas Tapper); Paul Dufault, tenor; Elias Bronstein, cellist; J. Joiner, accompanist.

The program follows:

Impromptu, op. 142, B flat major	Schubert
Frühlingsrauschen, op. 32, No. 3	Sinding
Pauline Mallet-Prevost	
Long Ago	MacDowell
Boat Song	Harriet Ware
Invictus	Bruno Huhn
Paul Dufault	
Widmung	D. Popper
Serenade	H. Sitt
At the Fountain	Davidoff
Elias Bronstein	
Pastoral, op. 49	Chopin
Pauline Mallet-Prevost	

There were brief addresses by Charles B. Booth, Jr., president of the club; A. Lenalie, secretary and manager, and Joseph A. Caras, one of the directors.

Refreshments were served in the members' room of the club—a "from one club to another" courtesy, as they expressed it. Tables were decorated with ferns and pink carnations and roses. The club was presented with its first life membership by Laeta Hartley, pianist, who was one of the soloists at the Carnegie Hall concert last year.

Lillian Sherwood Newkirk's Engagements.

Lillian Sherwood Newkirk will sing at Columbia University, New York, on February 27, this being the last recital of the season in the university course. Many of Mrs. Newkirk's pupils have already secured good church positions for the coming year. Alice Esther Smith sang at a musicale given by the Bridgeport (Conn.) Musical Club on January 24, receiving unanimous praise. Another promising pupil is Mrs. Frederick C. Grummon, a soprano with a beautiful voice. Mrs. Newkirk's studios are located in the Metropolitan Opera House Building, New York.

Gerville-Reache to Give New York Recital.

Madame Gerville-Reache, contralto of the Philadelphia-Chicago Grand Opera Company, will give a recital at Carnegie Hall, New York, Thursday afternoon, March 7.

Hamburg's sixth Philharmonic concert, under Siegmund von Hausegger, had this program: Berlioz's "Rob Roy" overture, Debussy's "Rondes de Printemps" and Beethoven's second symphony.

BROOKLYN

BROOKLYN, N. Y., January 29, 1912.

The Bonci recital, which was to have taken place at the Academy of Music last night (Tuesday, January 30), has been postponed until February 21.

Shanna Cumming, solo soprano at the Central Congregational Church, and widely known as a concert artist, gave a concert at the church last evening, assisted by Paul Dufault, tenor. A review will follow next week.

Saturday afternoon, February 3, Christine Miller, the Pittsburgh contralto, will be the soloist at the concert of the New York Symphony Orchestra at the Academy of Music. The program consists of works by Anglo-Saxon composers.

On Sunday afternoon the Philharmonic Society of New York drew a big audience to the Academy of Music. Owing to the illness of Madame Nordica, her place was taken by Elena Gerhardt, and the program rearranged was as follows:

Prelude, Die Meistersinger.....Wagner
Songs with piano.....Schumann
Provencalisches Lied.
Der Nussbaum.
Frühlingsnacht.
Ich Grolle Nicht.
Ins Freie.

Miss Gerhardt.

Love scene from Feuersnot.....Strauss
Songs, with orchestra.....Wagner
Stehe Still.
Träume.
Schmerzen.

Miss Gerhardt.

Prelude and finale, Tristan und Isolde.....Wagner
Symphony from The New World.....Dvorak

Good orchestral playing depends upon interpretation and technical proficiency. Mr. Stransky read the orchestral numbers with sound insight and much temperament. However, there was an obvious lack of rehearsal, especially in the symphony, which was marred in many places by technical errors. At the end of the second movement the trombones made a painfully bad entrance, and throughout the afternoon the first violins and double basses were frequently out of tune. Mr. Stransky has apparently overlooked the fact that all string divisions

Pohl's Symphony Played by Orchestra.

Carl Pohl's symphonic poem, "Per Aspera, ad Astra" ("A Hero's Death and Apotheosis"), is divided into four movements, the last one ending with an angel chorus,



Photo by Haedler, Philadelphia.
CARL POHL.

which, on the occasion of its performance last week in Philadelphia by the Philadelphia Orchestra, was sung by the Eurydice Chorus. The composition, following the

must finger alike, bow alike and phrase alike in order to secure good results. It is impossible to obtain proper tonal balance when some of the violins are playing on the A string and others on the E string. These faults were much in evidence last Sunday. Moreover, the strings, particularly the first violins, were unusually nasal and oftentimes coarse. The "Meistersinger" Vorspiel, conducted from memory, had excellent rhythm and was artistically shaded. The "Tristan und Isolde" was not well done, due to lack of delicacy and suavity of tone. The "Feuersnot" scene was brilliant, and the accompaniments to the Wagner songs adequate. The chief pleasure of the afternoon was furnished by Miss Gerhardt. Her art so closely approached perfection that it is hardly possible for human beings to differentiate between them. Her voice is of exquisite beauty, her interpretation and execution flawless, and she possesses that rare power of being able to hold an audience enthralled. It is a pleasure of a kind not often offered, for it is born of an exalted form of art. The resemblance of Miss Gerhardt to Empress Louise is remarkable, and she looked as if she might have stepped out of Richter's famous painting. The Schumann group was marvelously delivered, and the Wagner songs proved delights such as one receives only upon rare occasions. A word of praise is due Paula Hegner for her thoroughly sympathetic accompaniments.

Artist-pupils of Mrs. Smock-Boice are doing things at present. Of these, Mrs. William Hughes and daughter, Marguerite, entertained the Athenian members recently, singing with artistic manner and excellent stage presence. Mrs. Otis gives a studio recital tonight (January 31); she has improved steadily. A quartet of Boice pupils (ladies) sang at the Baptist Social Union, in the Baptist Temple, January 29, and also will appear at the City Federation of Women's Clubs, February 2. They appeared at a women's anti-suffrage meeting at Sherry's a few weeks ago. Porter F. Atlee, baritone, is on the program of the Manuscript Society, February 1; Mrs. Boice is his only teacher.

Mrs. Chester Selleck, pianist, pupil of Victor Biart, of New York, was heard to excellent advantage at Mrs. Newkirk's recital on Thursday last. She played a Godard mazurka and a Firml waltz with taste and discretion.

modern tendency, is composed of various significant themes, which indicate the psychological working of the thought, and is full of modern orchestral effects, such as muted trombones and trumpets, indicating Mr. Pohl's intimate knowledge of orchestral combinations. The stroke of the cathedral chimes, at the end of the third movement, was especially effective.

The symphonic poem has been successfully performed by the Philharmonic Society in Berlin, by Von Schuch in Dresden, Weingartner in Munich, in Stuttgart, and other important foreign orchestral organizations. Last Friday afternoon Mr. Pohl was presented with a large laurel wreath by the members of the Philadelphia Orchestra, of which he is the conductor.

Bethlehem Bach Festivals Revived.

After an interim of seven years, Bach festivals will be resumed in Bethlehem, Pa., next spring, under the direction of J. Fred Wolle, the eminent conductor and organist, who resigned his position as head of the department of music at the University of California to take up again the work in his native city. It is reported that Dr. Wolle was influenced toward this step by the suggestion and encouragement of Charles M. Schwab, president of the Bethlehem Steel Company, and an ardent lover of music, whose patronage has brought to Bethlehem for the Lehigh Valley Symphony Orchestra concerts Schumann-Heink, Alda, Bonci and other artists. The Bach Choir executive committee last week announced that Mr. Schwab offers to guarantee one-half of the expenses of the coming festival, which it is estimated will total \$5,000.

Dr. Wolle has selected the Mass in B minor for rendition in Packer Memorial Church, Lehigh University, on Friday, May 31, and Saturday, June 1, when there will be two sessions daily. The Mass is now being rehearsed by a chorus of 150 voices, comprising many veteran singers of the Bach festivals of 1900, 1901, 1903 and 1905. There is excellent young material, too, in accessions from the Oratorio Society of the Bethlehems, of which T. Edgar Shields was conductor. Displaying admirable spirit, this organization, which had six successful seasons, merged its identity in that of the new Bach Choir.

The resumption of the festivals has aroused enthusiasm

and energetic support of the Bethlehem citizens, who take pride in this movement.

Present plans look to the formation of auxiliary branches of the Bach Choir in New York, Philadelphia, Baltimore, Washington, Pittsburgh, Cincinnati, Chicago, Buffalo, Boston and other cities. Liberal responses have been received from music lovers in these cities who have expressed willingness to become guarantors of the choir. For the approaching festival \$1,500 have already been guaranteed, exclusive of Mr. Schwab's offer.

Martin in Seven Cities.

Frederic Martin, the basso, has been singing in "The Messiah" (without the score) and other things in widely scattered cities of the United States recently, beginning with Rochester, N.Y., and ending with Canada. Public and press alike acclaim him in the following reprints, selected from many:

Mr. Martin, the only one not known to the audience, was given an enthusiastic reception. Possessing a rich voice, excellently trained, he also charmed his hearers with the ease with which he sang the sustained and exacting passages in which the basso score abounds. It was noteworthy that Mr. Martin sang the score ("The Messiah") without so much as a reference to it.—Rochester (N. Y.) Democrat and Chronicle, January 10, 1912.

Frederic Martin, basso, regarded as one of the greatest oratorio singers in this country, made his local debut and his fine singing won him a warm welcome.—Philadelphia Record, December 27, 1911.

Frederic Martin, an oratorio acquaintance who is sure of a most hearty welcome in no matter what role he appears in Milwaukee, once more stirred the audience to great enthusiasm in the splendidly rendered "Why Do the Nations" and in the "Lord of Hosts," which were given with rare perfection in every phrase and detail.—Free Press, Milwaukee, Wis., December 29, 1911.

Frederic Martin gave not only by his interpretation of Handel's score, but by the fact that he sang his share of it from memory, abundant evidence that he was no stranger to "The Messiah." His arias were excellently sung.—Record Herald, Chicago, December 30, 1911.

Mr. Martin has not previously been heard in Chicago. His voice is a resonant basso cantante, easily produced and evenly controlled throughout the extended range. A fine feeling for the values of contrast as a means to the setting forth of the contour of the musical phrase is joined in his art to poise, dignity and authority.—Daily Tribune, Chicago, December 30, 1911.

The soloist was Frederic Martin, a basso who sings in most excellent and musicianly fashion. His judgment in choosing songs, however, cannot be too highly commended, all those given yesterday being splendid compositions, with a quality in them which carried the audience off its feet and made it beg enthusiastically for more. The Tribune, Minneapolis, January 1, 1912.

Mendelssohn's "I'm a Roamer" gave Mr. Martin an opportunity of showing his absolute command over his magnificent voice. Although the words of this song follow one another with lightning



FREDERIC MARTIN.

rapidity, every syllable was distinctly enunciated. It was a triumph of genuine bluff singing and an encore was inevitable. He received such an ovation that he came back and sang Schubert's "Wanderer" with great fervor. He was also encored for his group of four English songs, to which he responded with "A Song of the Sturdy North."—Winnipeg (Manitoba) Town Topics, January 6, 1912.

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PEACOCK **BERTRAM**
 Baritone

GREATER NEW YORK

New York, January 29, 1912.

Elinor Comstock houses, teaches and chaperones a limited number of resident music pupils, beside having day pupils, at her handsome quarters, 1000 Madison avenue. These young women enjoy unusual advantages, having piano instruction on the Leschetizky lines, harmony lessons with Homer Norris, musical history lectures, French lunches (when all conversation is in French), classic dancing, and regularly on Wednesday evenings they attend the opera, preceded by an explanatory lecture on the opera to be heard. Besides this, they frequently hear specialties, such as Mrs. Pelton-Jones in a harpsichord recital, etc. Such an attractive curriculum naturally appeals to a wide clientele; the young women are from Detroit, Indianapolis, Cleveland and other Western cities. A private hearing of three of the pianists was enjoyed by a representative of THE MUSICAL COURIER recently, when they played the following program:

Variations in F.....Haydn
Barcarolle in A minor.....Rubinstein
Concerto in E flat.....Liszt

The first performer showed neatness of touch and phrasing; the second, musical feeling and well developed technique, and the Liszt player the necessary bravour, confidence and variety of touch essential to make it effective. All played from memory, with no errors, and a certain style which showed high ideals. It must give pleasure to teacher and player alike to produce such music in such highly artistic manner!

"Comic Opera" was the subject at the last Century Theater Club affair, Emma A. Dambmann, chairman of music; Mrs. Charles Stanton Davies, chairman of the day. The hour was full of interest, and especially enjoyable was the singing of charming Ethel Walsh, soprano, blest by the Lord with good looks, beautiful voice and brains. She sang airs from "Gypsy Love," "The Pink Lady," "Harbor of Love," etc., with lightness of style, and earned big applause. Gwyn Jones, contralto, sang well, as did Mr. Buchanan, tenor; Sidney A. Baldwin at the piano. Madame Dambmann received congratulations on Miss Walsh's singing. She is to sing at a reception tendered Cardinal Farley at Carnegie Hall, January 31, and is sure to gain popularity, such is the charm of her voice and person. Leila Royer, another artist-pupil of Madame Dambmann, is to give a recital at Carnegie Hall, February 13, with Carl Jörn. She was one of the applauded singers at the Chapman reception, Waldorf-Astoria Hotel, ten days ago. Margaretta Campbell is yet another; a fine student, making excellent progress. Last week she sang these songs at St. Luke's Church, Brooklyn, a very select social affair: "Where My Caravan Has Rested," Lohr; "Indian Songs," Cadman; "Faith in Spring," Schubert; "The Last Rose of Summer" and "Annie Laurie." Her voice has unusual range, allied with beauty of expression, and a sympathetic appearance also pleases the hearer.

Lucy Greenberg gave a piano recital at the Waldorf-Astoria Hotel, January 24, playing Beethoven's "Waldstein" sonata especially well, with clean technique and warm expression. Chopin's waltz in C sharp minor was marked by original conception. She gives every indication of becoming a great virtuoso some day, so earnestly has she studied and so blessed is she with pianistic talent. Amy Fay is her proud teacher. Earle Tuckerman, baritone, was a feature of the concert, his singing hugely enjoyed; especially was this the case with "To a Little Child," by W. Franke-Harding, which breathes sincere human feeling, and with Bergh's "The Night Rider" and Riker's "Song of the Sea." His voice has real depth of expression, while his enunciation in both German (Strauss songs) and English is admirable. Ernest Stoffregen played admirable cello solos, and a good sized audience attended, the purpose of the affair being to purchase a new piano for Miss Greenberg.

The University Club enjoyed a most interesting and well interpreted program a fortnight ago, when Edyth L. Mattheson, Dr. Rynald Kennedy, Lucy Phillips Jahn, and Edmund A. Jahn were guests of honor for dinner. Following this Miss Mattheson and Dr. Kennedy gave several readings, claiming close attention. Mr. and Mrs. Jahn sang solos and the duet, "La Ci Daren il Mano," with fine effect. The evening was generally considered the most successful of any given at the club of recent months.

Jean Paul Kürsteiner's songs were sung at a recital of the Music Study Club by Mrs. Daniel Frederick Burnett, soprano, at Trinity House, Newark, January 22, and Mr. Kürsteiner played several of his piano pieces as well. Those present heard some uncommonly fine singing of

fluent, singable songs, and a soprano voice of unusual appeal. The composer's playing of his "Three Moods" ("Meditation," "Idyl" and "Regret") showed his beauty of touch, which has come to be a specialty. These were the songs:

Lines of Flame.....Jean Paul Kürsteiner
Serenade.....Kürsteiner
Morning.....Kürsteiner
Of a' the Airts the Wind Can Blow.....Kürsteiner
Invocation to Eros.....Kürsteiner
Canticle of Love.....Kürsteiner
I Would My Song Were Like a Star.....Kürsteiner
Awake My Love.....Kürsteiner
Song of Life.....Kürsteiner
How Very Near My Heaven Lies.....Kürsteiner
His Lullaby.....Kürsteiner

A press notice follows:

His "Morning" is a joyous psalm, celebrating nature's awakening, the rapid tempo accentuating the gladdening effect of dawning day. His setting of Bulwer Lytton's "Canticle of Love" is impressive by reason of its sharp contrasts in depicting the song of the seraph and that of the lost spirits. The pathetic note is sounded with penetrating effect in "His Lullaby," and the "Invocation to Eros" is rich in dramatic coloring. The recital was brought to a stirring climax with the ecstatic "Awake, My Love." Mr. Kürsteiner shows the influence of such moderns as Richard Strauss and Claude Debussy. He has not been afraid to break with old traditions, and he does not shy at introducing a dissonance or employing what the more conservative might call vagaries in musical idiom when he believes they will best serve his purpose.—Newark News.

Isabelle Hasbrouck, Miss Hasbrouck and Angel Agnes Chopourian have had delightful "At Homes" on Thursdays at the Hasbrouck residence on West Ninety-fourth street. At each of these Miss Chopourian, who is fast becoming known as "The Armenian Nightingale," sang. January 18 she sang songs, mostly by American composers, as follows:

I Love and the World Is Mine.....Johns
Hindoo Slumber Song.....Ware
The Rosebud.....La Forge
The Northern Days.....Chadwick
In My Beloved's Eyes.....Chadwick
Morning Hymn.....Henschel
From the Land of the Sky Blue Water.....Cadman
The White Dawn Is Stealing.....Cadman
The Moon Drops Low.....Cadman
He Is Good, He Is Kind (aria from Herodiade).....Massenet
On the Wild Rose Tree.....Rotoli
Vorrei Morir.....Tosti
Lullaby.....Chadwick

Her hearers told Miss Chopourian that she never sang better, all the songs being especially well suited to a parlor audience. January 25 she gave a "request program," singing such songs as were called for by guests.

Christiaan Kriens's "Aquarelles Hollandais," played for the second time by the Barrere Ensemble at the Belasco Theater concert registered another success. The New York Sun mentions its cordial reception on both occasions, and says further: "The music is melodious, well constructed, and excellently arranged for the instruments; the folk song is especially attractive by reason of its quaint character." The American said: "The players again gave their audience great pleasure. All in their divers ways were of genuine interest."

Archer Gibson, that genius among organists, arranged a series of pieces by Bach for wind instruments, originally for organ, played at the foregoing concert with fine success. He calls it "Pastoral Suite." It consists of a pastorella, menuet, aria, and prelude and fugue. Newspapers said the work was most interesting, and that particularly charming was the aria, which was warmly applauded. He is at work on a grand opera.

Henry Gaines Hawn gave a dramatic recital at Troy, under the auspices of the Commissioners of Education, a fortnight ago, concerning which two local papers said as follows, in part:

In the reproduction of the original drama, "Fast Black," its author presented a realistic picture of the Southern family negro of war time, not in burlesque, grotesque fashion, but with intimate understanding of the willing faithfulness of his service.—Troy Record.

Pathos and humor were intermingled in the selections comprising the remainder of the program and in all Mr. Hawn displayed remarkable elocutionary ability, his readings being free from exaggeration or unnatural gestures.—Troy Times.

Hans Kronold's immediate engagements are these: January 6, Mozart Club; January 9, Plaza Hotel; January 13, Press Club; January 18, Lutheran Hospital concert; January 21, Rubinstein Club; January 23, Plaza Hotel; January 23, New Rochelle, N. Y.; January 24, Norwich, N. Y.; January 26, Tottenville, S. I.; January 27, Miss Dana's School, Morristown, N. J.; February 1, Manu-

script Society, New York; February 2, University of Vermont. Beside these, Mr. Kronold plays at Grace Church and All Angels' Church every Sunday morning, afternoon and evening. His Norwich engagement brought him renewed honors, as he is a popular favorite there.

At the Chapel of the Redeemer, Rev. W. T. Twamley, rector St. Andrew's Parish, Yonkers, just beyond the Manhattan city line, a concert was given January 25 under the direction of George Wadleigh Bagdasarian, solo-tenor and assistant choirmaster of St. Andrew's, enlisting the assistance of the following artists: Mrs. J. Ernest Shaw, soprano; Harold Land, baritone; Natalie F. Kerr, violinist; Hazel Eylers, pianist and accompanist; and Mr. Bagdasarian, tenor. Well planned and carried out, all participants did themselves honor. Mrs. Shaw earned warm applause. Mr. Land's expressive singing brought him encores. Miss Kerr showed undoubted talent as a violinist, playing with feeling. Miss Eylers played a much applauded piano solo, as well as capable accompaniments. Mr. Bagdasarian has a true tenor voice of high range and powers of expression, utilized in artistic style. An appreciative audience heard the concert.

Stanley R. Avery was the former organist and choir-master of St. Andrew's, mentioned in the foregoing, and when the Rev. James E. Freeman left to go to St. Mark's, Minneapolis, Mr. Avery went also. Recent news of his doings there say that his choir of fifty men and boys shows steady improvement, moving on to the high standard set. Recent programs include such things as "Achieved is the Glorious Work" ("Creation"); "Hallelujah," Beethoven; "Come Unto Me," Elvey; "Out of Darkness," Gounod; "Psalm 150," Franck; "Te Deum" (B flat), Stanford; "Te Deum" (G flat), Calkin; "Jubilate" (E flat), Klein; "Magnificat and Nunc Dimittis" (E flat), West; "Magnificat and Nunc Dimittis" (D flat), Avery. They have an excellent solo boy, who sings among others things, "As Pants the Hart," Spohr; "These Are They," Gaul; "Jerusalem," Gounod; "I Heard the Voice of Jesus Say," Harris; and "Hear My Prayer," Mendelssohn.

Charles Lee Tracy's artist pupils, who play exceedingly well, are giving a series of studio recitals, Mrs. John W. Nichols having a program of Debussy numbers January 23, concluding with Saint-Saëns' "Etude in Form of a Waltz." John W. Nichols, tenor, sang Debussy songs, and they will repeat the program at Columbia University April 3.

Iowa New Yorkers had a gathering at Hotel Astor, January 26, the musical program having on it vocal and piano solos, with these participants: Viola Palmer, R. L. Watson and Joseph Martel. Tenor Watson sang songs by McDowell, Woodforde-Finden and Gatty; and Massenet, Mendelssohn, Chopin and Grieg were represented by baritone and piano solos. Mrs. James S. Clarkson is president and Mrs. George H. Patchen corresponding secretary.

Clarence Dickinson, F. A. G. O., M. A., organist and choir-master of the Brick Presbyterian Church, and conductor of the Mendelssohn Glee Club, finds time to compose both organ and choral music. His latest publication is a setting for eight unaccompanied mixed voices of Shelley's "Music, When Soft Voices Die." It is a most appealing work, and will doubtless be heard often.

Dorothy Temple, soprano, has issued a neat folder with her likeness, her repertory, press quotations, etc. One press notice reads:

She possesses a rich voice of great purity and flexibility, and her versatility was shown in her rendering with equal effect such widely diverse numbers as "Rejoice Greatly," from "The Messiah," and "My Love Is Like the Red, Red Rose," by Brandeis.—J. G. H.

The Manuscript Society's second private concert of this, the twenty-third season, takes place tomorrow, Thursday evening, February 1, at the National Arts Club, Gramercy Park. Chamber music will be given, a trio for piano, violin and cello by John Adam Hugo having important place. Roland Meyer, Hans Kronold and the composer will play this. An ensemble work for baritone (Porter F. Atlee), violin and cello, by John Prindle Scott, will be performed, the composer at the piano. Beside, there are songs by Laura Sedgwick Collins, Scott, and piano and cello solos by Hans Kronold. Jeanne Little, violinist; Frances Christman, cellist; Abner Cassidy, baritone; Marlowe Jones, tenor and Edward Rechlin, pianist, are also on the program. Following this, the usual refreshments will be served.

The Women's Philharmonic Society announces an afternoon informal gathering, Studio Hall, February 6. Miss Egan is chairman of the entertainment committee, Mrs. George Evans of the reception committee.

Program of an organ recital to be given in the series under auspices of Columbia University, at St. Paul's

Chapel, 116th street, the coming Tuesday, February 6, at 4 p. m., by Organist F. W. Riesberg, A. A. G. O., assisted by Harriet Barkley Riesberg, soprano, and E. Kilenyi, violinist:

Berceuse Ralph Kinder
 Legende Frank Seymour Hastings
 Toccata in D minor J. S. Bach
 Ave Maria (violin obligato) Bach-Gounod
 Last Spring Grieg
 Tempo di Marcia Capocci
 Die Lorelei Liszt
 Consolation Liszt
 Crusaders' March (from Holy Elizabeth) Liszt

Frances Pelton-Jones gave a lecture-recital at the Granberry Piano School, Saturday morning of last week, in which she devoted an hour and more to a presentation of "The Forerunners of the Piano." Miss Jones played her illustrations on the harpsichord. Her numbers included the Bach prelude and fugue in B flat major; the Domenico Scarlatti sonata in E minor; "Le Tambourin" and "Le Rappel des Oiseaux," by Rameau; "Le Coucou," by Daquin; gavotte in A major by Gluck; "The King's Hunting Jig," by Dr. John Bull; a solfegietto by Karl Friedrich Bach, and Handel's "Air and Variations" in C major.

Sturdevant Dixon Recital at Carnegie Hall.

Four pianos on the stage, with two and again three pianists at each instrument; six young children transposing major and minor pieces into keys requested by persons in the audience, without an error; these keys encompassing the difficult A flat and C sharp minors; solo pianists playing a Schulz-Evler transcription, a Beethoven sonata, a Liszt rhapsodie, and everything without notes, be it said—these were some of the notable occurrences of the recital at Carnegie Hall, New York, January 20, by students of the Sturdevant Dixon Studios, of 432 Fifth avenue. Certainly all this can be done, and has been done, in such manner that it was an aggravation to the listener, such were the errors, the discords, the ill prepared attempts; but none of this is found at Mrs. Sturdevant Dixon's recitals. Her pupils are thoroughly prepared, playing not alone the correct notes, but phrasing beautifully, playing cleanly, with all regard to the spirit of the music. In consequence, it is a genuine pleasure to listen to a Sturdevant Dixon Carnegie Hall recital, recognized as an artistic event. Musicians and prominent educators present are always the first to pay homage to this gifted teacher. Beethoven's "Country Dances" were played with spirit by Edith Zabriskie Ackerson, Sue Armstrong, Clare Conway, Maloise Sturdevant Dixon, Anna Edwards, Priscilla Harding, Margaret Adams King and Dorothy Newkirk. These shared in transposition: Adeline Fiske Bound, Susette Terhune Brevoort, Elizabeth Brower, Marion Louise Comstock, Ruth Gardner Green and Mary Newton Gregg. These played a Brahms "Hungarian Dance" with fine swing, without an apparent error: Lydia Louise Banta, Stella Barnard, Lucy Develin Coffey, Florence Leane Diaz, Maloise Sturdevant Dixon, Anna Edwards, Rachel Gregg, Margaret Adams King, Charlotte Louise Terhune, Elizabeth Terhune and Kathryn Terhune.

Of the soloists, particular mention should be made of Miss Franco, associate teacher, who played the Schulz-Evler arabesques on the "Blue Danube" waltz, a mental and technical feature of the recital, so beautifully was it done. Stella Barnard played the twelfth rhapsodie, exhibiting plentiful technic and dainty pianissimo. Charlotte Louise Terhune played two movements from Beethoven's op. 31, No. 3, with warmth of expression and much maturity of style, most unexpected from such a young girl. Susette Terhune Brevoort, with but thirteen months' instruction, showed good thought and rhythm in a Beethoven sonatine; Ruth Gardner Green evinced the ability of a little artist, playing with neat and staccato touch. Charlotte Evelyn Bebee exhibited expressive pianism and decided rhythm in pieces by Mrs. Beach. Maloise Sturdevant Dixon's perfectly distinct runs, her variety of touch in a Bach number and in Bendel's long "Cinderella," and her pianistic personality, showed the audience that the only child of the teacher has exceptional gifts. Lucy Develin Coffey played two Chopin preludes with singing tone and particularly well planned decrescendo, showing repose and good mind. Kathryn Terhune displayed the qualities of a brilliant pianist and a self-possessed young girl in MacDowell's "Log Cabin" and a Saint-Saëns mazurka.

Throughout this remarkable program there were manifest a quality of touch and interpretation and a system of memorizing that are peculiar to Sturdevant Dixon students. It is plain that, from children to prospective teachers and artist pupils, all have put their minds and hearts into their piano study, so making it reach beyond these confines into the wider field of the study of music.

The Théâtre des Arts in Rouen next month will produce a lyric drama by M. Louis Vuillemin, entitled "Le double vol." M. Vuillemin, besides, is composing an opera to a libretto by René Fanchois, "La Fille de Pilate."

PARLOW-CONSOLO SONATA EVENINGS.

Last season, when Kathleen Parlow's soulful and masterful violin playing made New York "sit up and take notice," every serious musician living in the metropolis became the sincere admirer of the young Canadian, whose musical education was finished in St. Petersburg under Leopold von Auer. Many sought introductions, and among those favored was Ernesto Consolo, the pianist, whose art is universally acclaimed. When a violinist and a pianist meet and find their artistic acquaintance mutually congenial, sonata performances are bound to follow. The first evening that Miss Parlow and Mr. Consolo played together for a few friends in the private parlor of an up town hotel, the unanimity of their ensemble delighted the little circle of the elect permitted to hear it, and soon after it was decided that they would give some public sonata evenings the following season—this winter. The first of three sonata evenings was given Wednesday night of last week in the north ballroom of the Hotel Astor, before an audience that completely filled the auditorium. The arrangement of the program was ideal, including, as it did, the Brahms sonata in D minor; the Mozart sonata in A major, and the Saint-Saëns sonata in D minor.

The performances last Wednesday evening showed that a complete understanding existed between the artists, and this is, for several reasons, remarkable. Miss Parlow is still a girl in the flush of her first youth; Mr. Consolo is a man in middle life; both are great virtuosos, yet their ensemble playing combines all the characteristics that unite to make such performances attractive to the exclusive musical world that patronizes chamber concerts.

Arthur Fischer, Pianist.

Flattering press notices received from representative Pennsylvania newspapers rightfully entitle that clever young pianist, Arthur Fischer, to a professional rating. During the three seasons he has been pursuing his piano studies under the wise and watchful instruction of Frederic Mariner, of New York, Mr. Fischer has embraced every opportunity to gain through many public recitals and private musicales that poise and command over the piano and self that denotes the artist over the amateur.

His success with Mr. Mariner as an incentive prompted him to accept Jules Falk's (the noted violin artist) suggestion for a co-recital tour through Pennsylvania. Mr. Fischer not only joined Mr. Falk in a series of recitals,

The artists proved their mettle in the Brahms sonata, which was played as the first work of the night; it was an intellectual presentation that was meant for the musician who thinks deeply. The Mozart sonata, second on the list, disclosed the radiance and purity that separates the gold from the dross. The exquisite tone quality of this performance, as well as the classical spirit, was a joy to all ears and minds. The Saint-Saëns sonata, with its wealth of bravura in the final movement, created something akin to a sensation, because of the immaculate technic of both artists in the rapid passages. Through it all Miss Parlow and Mr. Consolo preserved that balance in tone and nuance that again earned for them most enthusiastic appreciation. The artists were recalled six times at the conclusion of the concert, and many lingered to congratulate both on their extraordinary achievement; and an achievement it was. Ordinarily artists must rehearse in season and out of season if they hope to meet with success as ensemble players, but Miss Parlow and Mr. Consolo accomplished the difficult feat after a limited number of rehearsals. Thus it is again we witness the fulfillment of the words of Robert Schumann when he wrote: "Genius creates, while talent labors. Genius can dispense with artificial means, while talent is obliged to make use of them."

This evening (January 31) Miss Parlow and Mr. Consolo give their second sonata evening in the same room. The program for tonight includes D'Indy's C major sonata (first performance in New York), the Grieg sonata in C minor, and the Beethoven sonata in A major ("Kreutzer" sonata). The series will close Wednesday evening, February 7.

tion, the delicate effects and rare handling of phrase, beginnings and endings, all so mature and beautifully thought out, became a source of delight and enthusiasm even to an experienced listener. His power to attract and to hold his audience's attention from first to last is a strong factor for future successes.

Mr. Fischer seemingly is well launched upon the road to ultimate recognition as an artist. He is an unusually clever exponent of Frederic Mariner's masterly training, not only pianistically but in all that pertains to piano playing, and is influential in insuring success for public appearance.

The Altoona press spoke as follows:

Mr. Fischer, who assisted Mr. Falk, is almost at home in this city as he has two brothers here and a host of friends who were anxious to greet him on his first appearance on an Altoona stage. His performance was most creditable. In his first numbers he attempted the more difficult pieces of Chopin and Schumann with great expression and musical temperament. The audience was in direct accord with his efforts and applauded wildly when he struck the final chord.

In his second appearance his playing was of the classical character and in these pieces, also, he was perfect, rendering the most difficult pieces with a verve and a musical appreciation was reflected in the attentive audience.—Altoona Times, January 16, 1912.

Mr. Falk was assisted by the eminent pianist, Arthur Fischer, and the combination of one of the finest violinists of the day and of a pianist of such extraordinary merit, set for Altoona music lovers a high standard for recitals which may follow.

Mr. Fischer is a talented pianist, and the slow movement of the Chopin composition was admirably executed; while the beautiful Schumann composition was played with splendid effect, and especial praise is due to the shading and delicate feeling evidenced. The last group played by Mr. Fischer were in marked contrast to the first group and their brilliance was brought out with much tonal breadth and strength. Mr. Fischer made a good impression and was recalled several times.—Altoona Gazette, January 16, 1912.

Arthur Fischer, Falk's co-partner on the program, is a pianist of distinguished attainments. His tone has warmth, it has color and every promise to reach the realm of renown. In the first group of solos he played with all the dignity, finish and breadth of tone one might critically demand. The second group displayed a marked musical picture of the works in hand.—Altoona Mirror, January 16, 1912.

Alda Returns from Western Tour.

Frances Alda has returned to New York after a series of concert and recital engagements in the Middle West. Among the cities in which the prima donna appeared were St. Paul, Minneapolis, Duluth, Appleton, Grinnell and Rock Island.

Madame Alda has been engaged for a private appearance in Baltimore on January 30. February 14 and 15 she will sing in Marietta, Ohio, and Morgantown, W. Va., appearing in joint recital with David Bispham.

Herr Feix, band leader of an Austrian regiment, in 1904 sent one of his compositions to the French War Office. In 1906 he claimed back his work but was told that it could not be found. Herr Feix is asking 2,000 francs indemnity.



ARTHUR FISCHER.

but judging by the reception and recognition he received from the public press, made a successful appearance. Those attending the opening recital at Altoona, in the Mishler Theater, report it to be as fine a concert auditorium acoustically as one can ask for, and were impressed with the assurance and artistic attitude of the young pianist as he made his bow to the audience, and like one of long experience gained from the lessons of constant public playing, proceeded to perform his opening group of Chopin and Schumann selections in the style of a veteran. His great volume of tone and control of tonal gradation

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This opera has received its first performance in the United States at the Chicago Opera House on January 12 of the present year, having had its first performance on any stage in Berlin about three weeks prior. The phenomenal success which the work attained abroad as well as in Chicago has at once raised it to the highest rank of opera productions and the critical verdict of both cities has declared it one of the real great masterpieces since the days of Wagner.

Falk's Altoona Recital.

Jules Falk, now on tour in the South, gave a recital in Altoona, Pa., on January 15, in which he was assisted by the New York pianist, Arthur Fischer. The combination proved so attractive and artistic a feature as to draw forth the following complimentary press criticisms:

The famous violinist scored another triumph as a virtuoso. Mr. Falk was assisted by the pianist, Arthur Fischer, and the combination of one of the finest violinists of the day and of a pianist of such extraordinary merit, set for Altoona music lovers a high standard for recitals which may follow.

The audience did not lack in enthusiasm and appreciation, and both artists were warmly welcomed and each number received the most hearty applause.

Mr. Falk demonstrated his mastery of the violin and his ability to bring out the entrancing theme of the andantino and the beautiful measures of the menuet. His playing of "Ciaccona," for violin alone, was with musical understanding and its beauties were rendered with recognizable skill. "Ave Maria," "Melodie," "Cradle Song" and "Russian Carnival" strengthened the impression already made, the variations characteristic of the "Russian Carnival" giving a brightness and sparkle that brought forth much applause, and Mr. Falk was again recalled. His closing number was Saint-Saëns' introduction and "Rondo Capriccioso," which afforded ample opportunity for the display of his technical ability. Following this long number Mr. Falk was obliged to respond with an encore.—Altoona Gazette, January 16, 1912.

In Falk the audience found an artist of most distinguished attainments and every notice preceding his appearance here was eclipsed by the masterly interpretations given the compositions on the program of last evening.

The suave lusciousness of his tone-color painting and the brilliancy of his execution gave his hearers a treat that may not be repeated in Altoona in many a day.

The audience was wholly enthusiastic and in full compliment to the artists may be mentioned the fact that the audience remained as one to the very end.—Altoona Mirror, January 16, 1912.

A rare treat was accorded music lovers in the city yesterday evening when Jules Falk gave one of his inspiring violin recitals.

Mr. Falk fully demonstrated his mastery of the violin. He electrified by his extensive powers of execution and held the audience spellbound by the difficult "Ciaccona." In all the evening was most pleasurably spent.—Altoona Times, January 16, 1912.

Mrs. M. K. Allen van Höveln Carpe's Indian Pieces.

Considerable interest is being aroused in Berlin's musical circles by the Indian pieces recently published by Mrs. M. K. Allen van Höveln Carpe, the American composer and poet, whose numerous songs, set to words by herself and by her father, the well-known poet, Col. Coates Kinney, are widely recognized for their individuality and charm. Following is an appreciative comment on the character of these new adaptations of old Indian motives:

To these compositions may be ascribed unusual worth. The composer has harmonized and arranged for piano accompaniment in a thoroughly appropriate setting the original Iroquois motive and text furnished by the Indian author, Ojijateka Brant-Sero. . . . It is in the highest degree realistic of barbarity with its sharply pronounced rhythmic effects. The "Indian Dance" seems intended less as a composition for piano than as a piece which is written expressly for the dance.—Der Musiksalon, Berlin, November, 1911.

Secret of Wittkowska's Good Health.

Marta Wittkowska, contralto of the Philadelphia-Chicago Grand Opera Company, has probably played more roles than any other member of the company. On several occasions (thanks to her robust health) she has sung roles on short notice.

The strain of this work is great, but the young singer is in the best of health, which she says is entirely due to outdoor life, chiefly automobiling, which has been her relaxation during the opera season. During the recent zero weather in Chicago, unprecedented in the annals of Chicago's weather records, Miss Wittkowska continued her rides, and drove the auto herself, a new Locomobile.

The accompanying picture was taken with the thermometer registering six degrees below zero, on the Chi-



Photo by Howe & Arthur, Chicago.
MARTA WITKOWSKA, GEORGE HAMLIN AND ERNEST L. BRIGGS ENJOYING A SPIN.

cago lake front, after a ride through the Chicago parks. The guests who enjoyed this ride were George Hamlin, of the Chicago Opera Company, and Ernest L. Briggs, of the Chicago Evening Post.

Marcoux Real Pelleas Star.

Vanni Marcoux has assumed the center of the stage at the Boston Opera House by reason of his magnificent art. Following the third performance of "Pelleas and Melisande," on January 19, his characterization of Golaud was commented upon thus by the Boston press:

As "Pelleas and Melisande" is performed at the Opera House, where it was represented for the third time last evening, it might fittingly be entitled "Golaud." And not merely so because Mr. Marcoux's acting and singing of the tortured husband makes the most impressive impersonation in the music-drama. It is indeed a characterization, penetratingly and ripely imagined and vividly accomplished. The outer semblance is not of a rough, but of a strong, still man. Passions furrow deep in him because he seldom releases them in word. Torturing impulses haunt and overmaster him until he can no longer restrain the flood that pours them into speech and action. He is predestined to believe what he would not believe, to pursue insatiable and unsated the suspicion that haunts him. At moments in Mr. Marcoux's impersonation he is almost Othello-like in his tortures and in the voice and the action in which he expresses himself. To achieve an impersonation so human in its quality, so piteous in its tragic force, so deep and true in its imaginings and so lasting in its impressions is a feat that has not been done upon our stage this winter. And Mr. Marcoux achieves it by the finest and justest means of the singing actor—the coloring of his tones as well as the plying of his histrionic resources. Above all else, he is the vivid and lasting memory of the players in this "Pelleas."

There is more reason for the new title "Golaud" because a second hearing only confirms the impression that Mr. Caplet's version of the music and especially of the orchestral part translates "Pelleas" into a thrilling and incisive operatic tragedy. For Mr. Caplet, rightly or wrongly, out of his will and imagination, or out of Debussy's, gives it intense dramatic, intense operatic voice. The listener sits before it, thrilled by the drama and its voice.

Pelleas and Melisande themselves seem but accessory figures in this thrilling tragedy of "Golaud," beside Mr. Marcoux's dominating impersonation and Mr. Caplet's eloquent orchestra.—Boston Transcript, January 20, 1912.

Last night's performance was, if anything, smoother and more finished than ever. Mr. Caplet's orchestra could hardly be better. Despite the excellence of Madame Masterlinck, to me Vanni Marcoux is the star of the production. The giant bass possesses a remarkable degree of temperament and his Golaud is a mighty character.—Boston American, January 20, 1912.

Cornelia Rider Possart's Notices.

Appended are additional press notices on the playing of Cornelia Rider-Possart:

Cornelia Rider-Possart's appearance in conjunction with the Munich String Quartet earned for the artist a most significant success, which was indeed due her in the fullest measure for her artistic offerings. In works by Schumann and Schubert, in which Cornelia Rider-Possart likewise assisted with remarkable effect, the Messrs. Kilian, Knauer, Vollnhals and Kiefer, already known to fame, and also Johnson Horbelt in the Schubert "Forellen" quintet, won stormy applause for their artistic successes.—Münchener Kleines Journal, October 29, 1911.

A most promising beginning of the chamber music offerings of the season was the evening given by Cornelia Rider-Possart with the Munich String Quartet. In several solo pieces by Schubert and Schumann the pianist displayed a facile, elegant technic and a soulful delivery. That she is also a skilled musician was proved by her assistance in the Schumann piano quintet. This as well as the Schubert "Forellen" quintet (with Horbelt, contrabass), which closed the program, was rendered by this select group of artists with the most refined feeling for style.—Allgemeine Musik-Zeitung, November 3, 1911.

Zimbalist's Third New York Recital.

Zimbalist the Russian violinist, will give his third New York recital at Carnegie Hall, Saturday afternoon, February 17. His program is to include the Bach E major sonata, the Sinding suite and other numbers from his varied repertory.

The German Lied Triumphant.

During a recent interview Manager M. H. Hanson made some timely suggestions about the programs which the singers under his management are asked to give and those which they actually present.

Mr. Hanson, with considerable warmth, said: "The success in this country of singers like Dr. Ludwig Willner demonstrates that the cultured public that attends song recitals prefers to hear the German lied exclusively in one program. If there are to be mixed programs audiences seem less interested than when the programs are exclusively German, or exclusively made up of songs by American and English composers, sung in English, of course. There is, too, a passing interest in French songs, when sung by French artists; but when the recitalist is a German it has been made quite apparent that the most critical public prefers a program devoted wholly to the classical German lieder, with possibly a group by moderns like Richard Strauss, Max Reger and Hugo Wolf.

"I have urged the singers under my management to include on their lists some of the best compositions by native composers and, as a rule, they have echoed my sentiments in advancing the cause of American composers."

Among the Hanson artists who recently gave programs of exceptional interest the following three will be studied eagerly by singers near and far:

GEORGE HENSCHL'S PARIS RECITAL.

Vergiss mein nicht.....	J. S. Bach
Aria from Almira.....	Handel
Aria from Il Maestro di Musica.....	Pergolesi
Aria from Don Calandrino.....	Cimarosa
In questa tomba.....	Beethoven
Gruppe aus dem Tartarus.....	Schubert
Das Wandern.....	Schubert
Eifersucht und Stolz.....	Schubert
Die beiden Grenadiere.....	Schumann
Komm Bald.....	Brahms
So willst du des Armen.....	Brahms
By the Waters of Babylon.....	Dvorak
Clouds and Darkness.....	Dvorak
Der Gaertner.....	Hugo Wolf
Young Dietrich.....	Henschel
Edward.....	Loewe

ADELE KRUGER AT LORETTA ACADEMY.

Widmung.....	Schumann
An der Sonnenschein.....	Schumann
Freundliche Vision.....	Strauss
Allerseelen.....	Strauss
Zueignung.....	Strauss
Ich Liebe Dich.....	Grieg
Lachen und Weinen.....	Schubert
Liebestreu.....	Brahms
Sandmannchen.....	Brahms
Botschaft.....	Brahms
Aria, Dich Theure Hall, from Tannhauser.....	Wagner
Psyche.....	Paladilhe
Mignonne.....	Pierne
Le Miroir.....	Ferrari
Contemplation.....	Widor
Dans la Plaine.....	Widor
Ah, Love But a Day.....	Beach
A Little Gray Blue Dove.....	Saar
To You.....	Speaks
When the Night Comes.....	Carpenter
Ecstasy.....	Rummel
Aria, Elsa's Dream, from Lohengrin.....	Wagner

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Feldensamkeit.....	Brahms
Der Salamander.....	Brahms
So willst du der Armen.....	Brahms
Mainacht.....	Brahms
Ständchen.....	Brahms
Von ewiger Liebe.....	Brahms
Vergebliches Ständchen.....	Brahms
Minnelied.....	Brahms
Young Dietrich.....	Henschel
The Red Rose.....	Hastings
From a City Window.....	Schindler
Would Thy Faith Were Mine.....	Brockway
Dolly.....	Sawyer
The Wandering Knight Song.....	Parker
The Little Irish Girl.....	Edw. German
Dearest.....	Homer
Young Night Thought.....	Homer
Home They Brought.....	Homer
The Last Leaf.....	Homer
Banjo Song.....	Homer

Leonard Borwick's Art Praised.

The following notices from various papers testify to the fine art of Leonard Borwick, the English pianist, who achieved such a success last month in his New York recital:

He is, in truth, an artist and one of mark. Indeed, we are not sure but that he can be named with the very best of the players who have visited Australia in recent years. Coming out of England, this is enough to make some people rub their eyes. Balzac said all good pianists are Germans. The Germans themselves say the Slavs and Poles take the palm. The English have all along contended that, while in choral singing they can "whop" the world, knights of the clavier must grow up on the other side of the Channel. But Mr. Borwick turns theories to the right about, for he is not merely a remarkable technician, but what is greater, a remarkable interpreter. In brief, his art is fine, sane, restrained, the sort our younger players cannot get too much of, and the stuff people who thankfully escape from much modern music making will welcome.—Melbourne (Australia) Age, June 28, 1911.

Many of the world's greatest pianists have been heard in the Town Hall, and to that list of distinguished names another must now be added, worthy to rank with the best of them. Leonard

Borwick gave his first recital there last night and made good all the claims that have been advanced for him by his European critics.

In his general style Mr. Borwick reminds us most of Paderewski, but without any of those eccentricities of hair and dress and pose which distinguish the Polish pianist. There is nothing whatever of the showman about Mr. Borwick; he has no affectations or tricks, such as too often win the popular applause. He is an artist and he has nothing but his art to give us. But the rising enthusiasm of the audience showed that that was enough to grip and hold them; and before the recital was over they were shouting as loudly and waving their handkerchiefs as enthusiastically as if the pianist's hair had hung half way down his back and he had smashed half the strings in the Steinway by his passionate vehemence. It was a fine triumph for genuine art and incidentally reflected some credit upon the character of the audience.—Melbourne Argus, June 28, 1911.

Leonard Borwick did some very fine work at his second recital yesterday afternoon. But then he is an artist and can always be expected to do fine work, just because, unlike those frantic individuals who rave and splutter about art, Mr. Borwick takes it as it should be taken—sensibly and sensibly. Its practical aspect appeals to him. It is what he wants to get at and would have his audience get at too. But in this commonsense way they see it not an obscure thing, but a transparent thing; and not merely that, they see it as the composer wished. That is the distinctive quality of the



Photo by Oscar Maurer, Berkeley, Cal.

LEONARD BORWICK.

school to which Mr. Borwick belongs.—Melbourne Age, June 30, 1911.

Certainly Brahms has never had a more sympathetic and congenial interpreter; and, though the program was ended, the audience stayed on and applauded until Mr. Borwick had played the arrangement by Brahms of Gluck's dainty gavotte.—Melbourne Argus, July 4, 1911.

Schumann's great symphonic studies received a very fine interpretation. As far as conception went it was about the most significant piece of work the distinguished artist has so far done.—Melbourne Age, July 6, 1911.

It was a veritable feast of good things and all Mr. Borwick's fine qualities as an interpreter were in delightful evidence.—Melbourne Argus, July 28, 1911.

The performance was remarkable for the artistic way in which Mr. Borwick identified himself with the other artists and never for a moment posed as the soloist. His playing was magnificent and he was ably and satisfactorily supported by his fellow artists.—Melbourne Argus, August 16, 1911.

Leonard Borwick added to his San Francisco popularity yesterday when he gave his third recital in Scottish Rite Auditorium. He seems to grow greater at each hearing and there is no much of true educational interest in everything he does that the pianists look to him as a world-master in authority.—San Francisco Examiner, November 6, 1911.

Chopin could not have been made more thoroughly enjoyable. If Borwick occasionally gave the scent of an English hedge rose to what was originally a passion tinted orchid, it was nothing to find fault with. The Chopin he presented was the Chopin known to the world before the advent of the Liszt pupil. It was sometimes sweet rather than poignant and the latent tragedy was never forced into the foreground. But it was not sentimental and there was never a measure degraded to the purposes of display.—San Francisco Chronicle, November 6, 1911.

Perfection in piano playing, formal charm and the beauty of an irreproachable technic are elements that may not be completely appreciated nor thoroughly apprehended at once. The sensationalism of some pianists, whose exuberance of spirit and sentimentality are primary factors in their playing, are elements more immediately popular, easier understood, yet shallower.

Leonard Borwick belongs to the first class of pianists and in his playing are found those characteristics that are of lasting appeal, repaying repeated hearing and close as well as enthusiastic attention.—San Francisco Call, November 6, 1911.

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CHICAGO, ILL., JANUARY 27, 1912.

The sixteenth program of the Theodore Thomas Orchestra, Friday afternoon, January 26, and Saturday evening, January 27, was featured by the first performance in Chicago of Foote's suite for string orchestras and Bruch's fantasia for violin, played by Concertmaster Hans Letz, the soloist of the day. Beside those two numbers the program included Georg Schumann's overture "Liebesfrühling," Rachmaninow's symphonic poem "Die Toteninsel," and Tchaikowsky's fantasia "Francesca da Rimini" concluded the program. The "Liebesfrühling" had a splendid reading by the orchestra. The Foote suite for string orchestra, which had its first hearing in Chicago, has but little to recommend it to music lovers. The suite is built up of three parts, a short prelude followed by a pizzicato-adagietto and a fugue. The last movement, the fugue, impressed most favorably, yet all in all there is no greatness whatsoever in the suite. The composition has several pleasant points and it was well for Conductor Stock to give us a chance to hear this work, new to us, though it had its first hearing in Boston some three years ago. Letz, the concertmaster of the orchestra, had chosen for his annual appearance with the orchestra Bruch's fantasia for violin. The young concertmaster of the Theodore Thomas Orchestra is well equipped technically, but unfortunately, as said before in these columns, his tone is small, weak and colorless. Cool was his reading, yet his playing of this fantasia for violin was certainly the best thing heard from that violinist, who is only in his early twenties and with age will probably improve his tone, which is really the most important drawback in the young man's career as a virtuoso. The audience was greatly pleased and insisted upon an encore, which was rendered in Hubay's "Les Zephyrs," which had been heard here this season on several occasions by visiting recitalists. The Theodore Thomas Orchestra supplied an exceptionally good accompaniment. After the intermission the numbers by Rachmaninow and Tchaikowsky, above mentioned, were rendered by the orchestra. The soloist next week will be Wilhelm Bachaus, the famous German pianist, who will be heard in Grieg's concerto in A minor.

The Chicago Chamber Music Society gave its fifth concert of the present series in Orchestra Hall foyer this morning, Saturday, January 27, presenting the Flonzaley Quartet. The program was made up of the Beethoven

quartet in A major, op. 18, No. 5; Bach's "Sonata a tre," for two violins and cello; Dvorák's quartet in A flat major (two movements). Orchestra Hall foyer was filled with a representative audience, which showed its appreciation all through the course of the program. The playing of the Flonzaley Quartet, as ever, brought much pleasure to the ear. The tone produced is rich, full of color, the attacks are exact and the work of the quartet is above criticism.

Eleanor Fisher and R. M. Talbot announce an interesting list of attractions to appear in Chicago during February



Photo by Matzene, Chicago.

ELEANOR FISHER.

and March. Oscar Seagle returns to Music Hall on Sunday afternoon, February 11, in recital with his accompanist, Yves Nat. A week later, on Sunday afternoon, February 18, by courtesy of the Redpath Lyceum Bureau, Charles W. Clark, the eminent American baritone, appears in recital at the Illinois Theater. Sunday afternoon, February 25, Elith Reumert, Danish Court actor, who tours America by special permission of His Majesty King Frederick of Denmark and under the patronage of her Majesty Queen Alexandra of England, appears at Orchestra Hall to read his favorite fairy tales by Hans Christian Andersen. A February appearance is being arranged for Reinhold von Warlick, who has achieved an enviable reputation as a German lieder singer. The month of March is to be opened by Marcus Kellerman on Tuesday evening, March 5, assisted by Theodora Sturkow Ryder, pianist, in joint recital at Music Hall. Yvonne de Treville, the prima donna soprano of the Brussels Opera, makes her only Chicago appearance at Music Hall about March 10. An attraction of unusual magnitude will be Maud Valerie White, the English song composer, whose compositions are familiar in all countries, who appears at Music Hall in recital, assisted by Paul Raumers, the German tenor, who interprets her songs. Charles Wakefield Cadman,

composer, and Gertrude Hassler, contralto, will give an interesting recital entitled "American Indian Music Talk" at the Illinois Theater toward the close of March.

Signor Wolf-Ferrari, before leaving Chicago, presented Mario Sammarco with a photograph of himself, bearing this inscription: "To the stupendous Gil, the magnificent Rafaele, the gentle Dante, with the profoundly grateful soul of an artist and friend, Wolf-Ferrari." Not content with this expression of admiration for the creator of roles in two of his operas, "The Secret of Suzanne" and "The Jewels of the Madonna" (in America), and whose interpretation and singing of the baritone soli in his "Vita Nuova" in Chicago had filled him with delight, he wrote in an album, which Signor Sammarco treasures, some very choice autographs: "To the friend whose very name is a cry of victory: San Marco! San Marco! (it will be remembered that St. Mark is the patron saint of Venice) with the grateful soul of a musician and a Venetian. Affectionately, Wolf-Ferrari." Then is copied the music to which Sammarco makes his first entrance in "The Jewels of the Madonna," and beneath is written: "Two words in your ear, and let no one hear. How is he able to be such a perfect Gil, an equally perfect Rafaele and a Dante? Answer: Because we are in the land of millionaires, and Sammarco too has millions—of talents! W. F."

Bernhard Ulrich, business manager of the Chicago Grand Opera Company, has had his contract renewed for another season. Congratulations to the popular manager.

Advanced piano students of John J. Hattstaedt and Louise Robyn, violin student of Adolph Weidig, and voice pupils of Karleton Hackett will give a recital Saturday afternoon, February 3, at Kimball Hall.

Kurt Wanick, pianist, and Louise Hattstaedt, soprano, will give a recital Tuesday evening, February 13, at Music Hall Fine Arts Building.

Heniot Levy gave recitals at St. Joseph, Mo., and Wichita, Kan., January 23 and 24.

Wilhelm Bachaus, pianist, will make his first appearance in recital in Chicago under the direction of F. Wight Neumann at the Studebaker Theater, Sunday afternoon, February 11.

The twelfth Aeolian recital brought forth Rose Lutiger Gannon as soloist. The contralto was heard in Ponchielli's Romance from "La Gioconda," beautifully rendered in the vernacular; "Song of Thanksgiving" by Allitsen, "A May Morning" by Denza, both beautifully sung in English, and Schubert's "Der Tod und das Mädchen" rendered in German. The Aeolian recitals have been especially well attended and on this occasion Music Hall was practically filled with music lovers and professionals. Mrs. Gannon was at her best and displayed her beautiful voice to best advantage. The soloist was ably accompanied on the Pianola-Piano by James G. MacDermid, who played several soli including Liszt's "Etude in D flat," Gruenfeld's "Romance" and Bartlett's "Polka de Concert," which was encored. At the thirteenth Aeolian recital Tuesday afternoon, January 30, Madame Ragne Linne, the eminent soprano and instructor at the American Conservatory, will be the soloist.

Lucile Stevenson, soprano, who for the past two seasons has appeared as soloist with the Minneapolis Symphony Orchestra, has again been chosen as soloist for the Eastern invasion by that orchestra, which will begin

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on March 9 and end March 21. The cities to be visited and in which Miss Stevenson will appear are Logansport (Ind.), Louisville (Ky.), Cincinnati (O.), Columbus (O.), Cleveland (O.), Pittsburgh (Pa.), Washington (D.C.), New York City and Buffalo (N. Y.). The Chicago soprano has appeared in most of those cities, but this will be her first appearance with an orchestra in New York City.

John R. Rankl, bass-baritone of the MacBurney studios, will sing in a concert at Park Ridge on February 9 and also on February 20; the latter being a benefit for the Park Ridge fire department. Mr. Rankl's pupils will give a recital on February 14. Pearl Ackberg, soprano pupil of Mr. Rankl, has been engaged as soloist and director at the Swedish Baptist Church, South Chicago.

Among the New Year's greetings received by Celene Loveland and one most appreciated was an autographed copy of Rudolph Ganz's "Menuet," bearing the inscription: "To my gifted pupil and friend, Miss Celene Loveland, with a Happy New Year. Sincerely yours, Rudolph Ganz." Miss Loveland brought out this composition last spring at her Berlin piano recital while it was yet in manuscript. The Welt Am Montag in referring to it said: "It made a favorable and charming impression." And this has been true every time Miss Loveland has played it, for it is a great composition written in Mr. Ganz's best style.

At the regular Sunday afternoon concert of the North Side Turner Hall, under the direction of Martin Ballmann, Elsie DeVoe, the talented pianist and teacher at the Sherwood Music School, played with great success the first movement of Grieg's concerto for piano. Miss DeVoe has been in great demand this season, and considering that this is her first year in Chicago since her return from Europe, her dates speak well for future seasons' engagements.

The Chicago Choir Bureau, which is under the management of Samuel B. Garton, announces that it offers its time and experience to the churches without compensation and is prepared to furnish musical talent for regular or substitute services on short notice; also soloists or quartets for funerals and special occasions.

The Cincinnati Symphony Orchestra, Leopold Stokowski, conductor, will come to Chicago next week for two concerts, Wednesday afternoon, February 7, at 2.30, and Thursday evening, February 8, at 8.15, in Orchestra Hall, under the direction of F. Wight Neumann. The soloist for both concerts will be Olga Samaroff-Stokowski, pianist, who will play the Grieg A minor concerto Wednesday afternoon and the Tchaikowsky B flat minor concerto Thursday evening. The Cincinnati Symphony Orchestra is an organization of eighty musicians, and ranks with the first orchestras of this country. Mr. Stokowski, the conductor, is a talented young man, with strong individuality, backed by intellectual power and fine artistic taste and is immensely popular in Cincinnati and wherever the orchestra has played under his direction. The program follows:

WEDNESDAY AFTERNOON.

Overture, Egmont.....Beethoven
Piano concerto in A minor.....Grieg
Symphony No. 5 in E minor.....Tchaikowsky

THURSDAY EVENING.

Symphony No. 1, C minor.....Brahms
Piano concerto in B flat minor.....Tchaikowsky
Vorspiel, Die Meistersinger.....Wagner

Georgia Koler, president of the Sherwood Music School, will leave Chicago February 5, giving recitals in Minnesota and North and South Dakota. Miss Koler's program is as follows:

Sonata, op. 13, C minor.....Beethoven
Valse Parisienne.....Schutt
Autumn.....Wm. H. Sherwood
Exhilaration.....Wm. H. Sherwood
Melodie, op. 3, No. 3.....Rachmaninow
Concert Etude.....MacDowell
Prelude, No. 17.....Chopin
Etudes, op. 25, Nos. 1, 2, 3.....Chopin
Valse, op. 62.....Chopin
Scherzo, B minor.....Chopin
Autumn.....Moszkowski
Arabesque.....Debussy
En Bateau.....Debussy
Reverie.....Debussy
The Minstrels.....Debussy
Rhapsody in C.....Dohnanyi

In Mitchell (S. Dak.) Miss Koler will also play the Godard concerto in A minor. Orchestral parts will be played on the organ by Professor Louderbach.

Eleanor Gerhardt, who gave a recital at the Studebaker Theater last Sunday, received the acknowledgment of the public and press alike as the greatest European lieder singer. Not alone Chicago, but New York and Boston

are just as loud in their praises of her work, and return recitals are in demand. F. Wight Neumann, her manager in Chicago, has prevailed upon her to give Chicago another recital, which will take place at Music Hall, Saturday afternoon, February 10, for which she has arranged an entirely new program. Paula Hegner again will be the accompanist.

RENE DEVRIES.

Bassi as Gennaro in "The Jewels of the Madonna."

Wolf-Ferrari's new opera, "The Jewels of the Madonna," recently produced in Chicago, has merited approval. Among the laurels distributed were a number to Amedeo Bassi, who enacted the role of Gennaro. The press commented thus:

Ideal in every respect was Amedeo Bassi's interpretation of the part of Gennaro. Among the several distinguished artists of the company, there is none who can be compared with this young tenor in the quality of sustained and legato song. Since the Wolf-Ferrari music, particularly in the second act, demanded an unrelenting insistence of delivery, Mr. Bassi's share in the performance must be recognized as one of its most potent musical factors. His acting was no less convincing, being remarkable for its restraint as well as for its power.—Chicago Tribune.

Amedeo Bassi, who appeared as the iron worker, added to his laurels and won fresh honors in the role of Gennaro. The two duets in the garden scene—for which we may thank Miss White.



Photograph by Matzene, Chicago.

AMEDEO BASSI AS GENNARO IN "THE JEWELS OF THE MADONNA."

and Mr. Bassi, and Miss White again and Mr. Sammarco—stood out as two of the gems of the evening.—Chicago Inter Ocean.

Amedeo Bassi as Gennaro sang with real inspiration.—Chicago Record-Herald.

Amedeo Bassi as the unfortunate lover, Gennaro, created a pathetic character in the iron worker of Naples and sang with much vocal beauty. The passionate music of the second act was particularly noteworthy.—Chicago Examiner.

Mr. Bassi was right in the spirit of the part, singing with fine conception of the honorable youth overpowered by a love he could not control, but with his heart, according to his lights, uncorrupted. He played with an intensity of dramatic power absolutely convincing. The part requires a great deal, but gives great opportunities to the one able to cope with the situation, and Mr. Bassi rose to the occasion, making a big personal success.—Chicago Evening Post.

To Amedeo Bassi must be credited a success that was as sensational as that of the new work. Bassi realized the morose, introspective, semi-neurotic young blacksmith with a fine understanding of its dramatic possibilities, and sang in splendid voice the immensely difficult score. His big scenes were revelations of intensity and his acting held pace with his beautiful singing.—Chicago Evening American.

Bassi as Gennaro was really remarkable. The shy, shrinking, religious devotion of his character, with the underlying fire of his love for Mariella, was set forth with skill and accompanied by singing of the first rank.—Chicago Journal.

It was given Amedeo Bassi to invest the pathetic and unpicturesque role of a good young man, Gennaro, who died, with a power and pathos telling and sustained in interest both in song and action. It was heavy in its demands for sustained and impassioned song all through the second act and he met them in a fashion that indicated the prodigality of his gift, while the swift and frenzied demands of the finale found him an eminent realist.—Chicago Daily News.

The composer was indeed fortunate in having his work presented by such artists as the cast showed. Amedeo Bassi, who was Gennaro, compelled from the first a deep interest in his delineation of his "triste amour." It was accomplished with sincerity and fervor and admirably sustained throughout—particularly the scene in the second act where the theft of the jewels is pointed out as the only means to gain the love of Mariella, the horror at this, and the

desperate resolution were well realized; remarkable also was his last prayer and his death before the image. His singing was one of the best examples his art has vouchsafed us.—Chicago Inter Ocean.

The roles were again sung with an unusual grasp of their dramatic and musical values by — and Amedeo Bassi, who sings Gennaro with a warmth of passion and an emotional fervor quite remarkable. It is a trying role, in that there are no passages of relief throughout the character. It is a sombre and somewhat religious personage with not a moment of light or gaiety to relieve it.—Chicago Examiner.

Mr. Bassi is excellent as Gennaro. A little over theatrical, perhaps, in the scene in which he departs upon the business of stealing the jewels of the Madonna, he nevertheless causes the character, in other situations, to be at once moving and sympathetic.—Chicago Record Herald.

It is a great part for the tenor, and Mr. Bassi has won a complete success in it, both for the intensity of his action and the sympathy of his singing. He was the honest smith, proud of his craft, honorable in instinct, but overwhelmed by a passion in the blood which he knew was evil but which wrought on him more than he could control. Never once did he lose the feeling and his voice had the quality in it that carried the meaning of the music straight home. For the few who understood Italian his speaking of the words was wonderfully appealing and his earnestness in the operatic stage.—Chicago Abend Post (translation).

Amedeo Bassi as Gennaro was most happily cast, the melting quality of his splendid tenor, the triumphant power of the organ yesterday met with the greatest success. Wonderful was his emotional song to the Madonna in the first act, touching his complaint to his mother in the duet, the entire role throughout the second and third acts was sung so nobly, with such warmth, it was such a dazzlingly dominating achievement, with all the victorious quality of power, that Bassi may consider this role as one of his greatest and most classic achievements during the period of his career upon the operatic stage.—(Translation) Chicago Abend Post.

In the role of Gennaro, Amedeo Bassi has also found a medium for the exploitation of his vocal arts, and his tenor is full of pathos in the half mystic and half lyric music of his part.—Chicago Examiner.

Marion Green's Success.

Marion Green's success with the public and the press all over the country speaks well for the young Chicago basso cantante. A few press notices follow:

For their own work the ladies may have praise for their good fortune in securing Marion Green as a soloist.

Marion Green, basso cantante, lacks no requisite of a singer. Gifted with complete vocal resources, with a rich, clear voice of wide compass, he is an artist and sings with a fullness of tone, a manly strength and refinement of phrasing that allow the critic no word but of praise. His stage presence was so pleasing and Marion Green was so direct, so frank, so agreeable to the audience that victory came in applause upon his entrance.

"With Joy the Impatient Husbandman," "All Through the Night" and "Mother o' Mine" were sung by Chicago's singer with a sustained depth of feeling and a human appeal felt by every one. "In Tyne of Olde," an irresistible open hearted sort of song that a king's jester might have sung to the queen in days gone by, went with a fine intensity and authority, and "Rolling down to Rio" was sung with a rollicking ingenuity and happy abandon. Then came "She Rested By the Broken Brook," a tender, sweet thing, with the kind of sadness that one enjoys.

"A Banjo Song," with a melody full of sentiment, several delightful songs that showed the singer capable of tenor effects, perfect breath control, a taste for the whimsical and fantastic, and a man capable of "bully" Scotch and Irish dialect, brought an end to the first portion of the program all too soon.—Hamilton (Ohio) Republican, January 19, 1912.

Next came Mr. Green, the Chicago basso cantante, giving four numbers: "At Last the Bounteous Sun," "With Joy the Impatient Husbandman," "The Legend of the Sage," by Massenet, from "The Juggler of Notre Dame," and "Mother of Mine." As an extra number "All Through the Night" was given. Mr. Green scoring a tremendous success. These numbers and others that followed later showed that he was a singer of remarkable range, almost limitless, and the tone produced, his enunciation and all other elements of his art showed him to be a most finished artist. He appeared to be absorbed in all the numbers he rendered and his excellence can be compared with the leading singers on the concert stage.

Mr. Green followed in "In Tyne of Olde," "Rolling Down to Rio" and "She Rested By the Broken Brook," all comedy and dialect numbers, in which the audience showed it appreciated the lighter numbers. The greater part of the solo work fell upon the shoulders of Marion Green, who took the role of Hernandez. Possessed of a full, rich and powerful voice, he sings with ease and grace, and whenever called upon is able to put all the dramatic power which is due the part. His singing last night clearly showed that he is entitled to hold the name of being the king of singers in America.—Hamilton (Ohio) Journal, January 19, 1912.

English Composers.

The eclectic German mind arranged an evening of English compositions at the sixth Gürzenich Concert at Cologne recently: A "Stabat Mater," by Stanford; symphonic variations by Sir Hubert Parry; two other orchestral works, the names of which are not reported to THE MUSICAL COURIER. The success of the evening was the singing of Madame Kirkby Lunn. Otherwise the works produced no kind of impression and were as coldly received as in England. Only after Stenbach gave the C minor symphony did the audience revive.

A few days ago, during a performance at the Théâtre Rossini in Tunis, a man screamed, "Down with Italy." The audience rushed upon him and put him out. The orchestra played the "Marseillaise" and the performance went on without further trouble.

Tetrazzini Appearances Completely Sold Out.

For every appearance of Luisa Tetrazzini in Boston the Boston Opera House was sold out and the great diva scored additional triumphs. The press used columns upon columns of space in the endeavor adequately to set forth the magnificence of her achievement, a few paragraphs from which are herewith reproduced:

A completely sold-out house, even to the upper loges and the last rows of the balcony, greeted Madame Tetrazzini at her reappearance at the Boston Opera House as Lucia last night. Frantic applause was the order of the evening.

The diva had recovered from the indisposition which had scarcely released her from its clutches when she last appeared at the Boston Opera House in the part, and great was the joy of the audience to hear the high notes restored as of old.

The old fashioned melody with which the opera abounds afforded pleasure to the many who enjoy tunes when sung with such dexterity in the various kinds of vocal pyrotechnics which Madame Tetrazzini has at her command.—Boston Globe, January 13, 1912.

Madame Tetrazzini was in excellent voice and sang in her best form, and last night sang the high notes in the cadenza and at the end of the second act, which she was compelled to forego on the former occasion.

The audience was particularly enthusiastic and the singer was called before the curtain a dozen times at the close of the mad scene. She responded with that girlish glee which is ever characteristic of La Tetrazzini when particularly pleased.—Boston Herald, January 13, 1912.

The soprano was in excellent voice and the usual scenes of delight and enthusiasm occurred at the end of each act.

There is something inspiring in a great audience at the opera and that of last night doubtless had its effect upon the singers.—Boston American, January 13, 1912.

Tetrazzini, as ever, gave the most pleasure in moments of great virtuosity. Her love of swelling a tone and her clean cut staccato roused the audience to great applause. There was warm applause for her at all times and after the ornate music with the flute in the mad scene, which she sang with marked precision, there was an ovation. Her acting constantly improves. It was a remarkably brilliant bit of coloratura singing.—Boston Record, January 13, 1912.

Last evening there could be no question but that "Lucia" gave an enormous amount of pleasure; had there been no queen of coloratura for the mad lady the old opera would have charmed many ears and fired many imaginations, but with the accepted leader of bravura singing as Lucia the joy was almost wild.

From pit to gallery the house was filled with an audience whose attitude was to snap its fingers at the advances of musical and poetic art, at modern artists and dilettanti, and to say with admirable frankness, "Here we are ready to burst our gloves applauding good, old, Italian operatic melodies and the fine singing of them."

So the audience at the opera last evening had its full measure of enjoyment from an opera, "Lucia," of which you may have already heard, and from the lovely singing of Tetrazzini.—Boston Advertiser, January 13, 1912.

Madame Tetrazzini was in excellent vocal condition and again she had attracted a house filled to its capacity. Madame Tetrazzini was at her best. She not only excelled in such passages of virtuosity as "Sempre libera," but she gave great pathos to the final scene, when she almost looked consumptive, thanks to the skill of her costumer.—Boston Post, January 21, 1912.

Madame Tetrazzini has been frequently applauded for the characteristic flexibility of her voice: vocal "tours-de-force." By reason of the extraordinary range of her upper register, the ease and grace in the highest pitched utterance, she has performed remarkable feats of vocal gymnastics. In consequence the first act of "Traviata" was once easily her best. Yesterday afternoon, however, it was noteworthy that the third and fourth acts of her scene earned as much applause. And it was just. Madame Tetrazzini, simply as a result of little effort, it would seem, since the ability can scarcely be acquired in the space of a year, has become truly remarkable as a singer of sustained melody. Greater tonal fulness and support of tones appeared in her reading. Smoothness of transition was the result. With this addition to her resourcefulness she has lost nothing of her accustomed ease in the variegated passages of the first act.

Histrionically, the singer was no less wonderful than is her wont. Eloquent in an expressive use of her hands and arms, judicious in the selection of dramatic pauses, she succeeds in saving from paradox the contrast between her own healthy appearance and what should be the appearance of Violetta in the last act.—Boston Herald, January 21, 1912.

Luisa Tetrazzini made her first, but it is to be hoped, not her last appearance, in Providence last evening at Infantry Hall. A most enthusiastic audience greeted the well known singer and all went away perfectly satisfied that the universal praise accorded Madame Tetrazzini was well merited.

She has a voice of marvelous color and unusual volume. For one whose range in the upper registers is so wonderful she also sings without effort and limpid ease the most incomparable trills and runs.—Providence (R. I.) Evening News, January 17, 1912.

Madame Tetrazzini has had a remarkable record as a successful singer, but she has deserved every bit of the fame that she has won. She has a wonderful voice, partly by nature and partly by training, but the effects of the latter are so little evident that it seems as though her talent must be entirely natural. It is rare to hear any one sing with such ease and complete command of her endowment. Her voice is a wonderful vocal instrument used in a wonderful manner. Her notes are of the limpid clearness, at times like those of a bird, then flute like and again with the clarity and resonance of a bell. She held the audience tense and motionless

as she sang and there was a sigh of pure enjoyment as her voice was stilled.

Madame Tetrazzini won her audience at her first entrance by the charm of her personality and the cordiality of her manner and this impression was strengthened throughout the evening, while admiration for her talent was unstinted. Her voice is strong, full and



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LUIA TETRAZZINI.

clear on all the registers, every cadence thrills, her vocalization is exquisite, her mastery of the scale is remarkable and every note strikes true with richness and smoothness.—Providence (R. I.) Evening Tribune, January 17, 1912.

Tonkünstler Musicales.

The semi-monthly meeting of the New York Tonkünstler Society was held Tuesday evening of last week in Assembly Hall, 109 East Twenty-second street. The society is growing larger and there is an increasing interest in its musicales. Being entirely the affair of the members and their invited guests, the club's concerts should not be subjected to the criticism that is applied to public events.

Last week the program was varied and excellent, consisting, as usual, of some classical numbers, as well as music by modern composers. Carl Bruchhausen, piano; Nicholas Laucella, flute, and Adolph Weiss, bassoon, played the Beethoven trio in G major (posthumous), written for those instruments. This was followed by the Mendelssohn variations for piano and cello in D major, played by August Arnold and William Ebann. After that, interest was centered in two resident composers. Adele Krüger, the dramatic soprano, sang a group of songs by Adele Lewing, and Mrs. Edmund Severn (piano). Edmund Severn (violin), and William Ebann united in the performance of Severn's trio in D minor.

The titles of the songs by Mrs. Lewing were: "Liebeslied," "Ein Lied," "Proposal" and "Schoen Rohtraut." The last song is one that many singers have added to their programs and, as usual, it made a fine impression on this occasion, as sung by Madame Krüger. As an encore the soprano gave another Lewing song, "The Swallow." The text for "Liebeslied" ("Love Song") is by Reucker; the words for the second are by Sergel; Bayard Taylor is the author of "Proposal" and the words of the celebrated "Schoen Rohtraut" are by Moerike. Mrs. Lewing played the piano accompaniments for Madame Krüger.

As is customary at the Tonkünstler evenings, the offerings of last week were received with marked favor. Every person in the hall was a musician, so there was the sympathetic appreciation and the fraternal heartiness that one seldom finds at public concerts.

West Virginia Choral Society.

The Huntington (W. Va.) Choral Society seems to delight in presenting baritones and basses at its concerts. For its past three public performances it has had Marcus Kellerman, David Bispham and, finally, on January 15, Ernest Gamble and his concert party. This was the open-

ing concert of the Gamble Concert Party's post-holiday tour, that will encircle the borders of the United States, as can be seen from the following partial itinerary: Clarksville, Tenn., January 19; Tampa, Fla., January 22; Jackson, Miss., January 27; Galveston, Tex., January 30; San Antonio, February 1; Carlsbad, N. M., February 6; Mesa, Ariz., February 12; Pasadena, Cal., February 15; Reno, Nev., February 9; Eugene, Ore., February 23; Salem, Ore., February 26; Vancouver, B. C., March 1; then back East via the Canadian Pacific, visiting Nelson, B. C.; Cranbrook, B. C.; Edmonton, Alberta; Calgary, Regina, Saskatchewan; Moose Jaw, Prince Albert, Winnipeg, etc. The Huntington Herald had this comment on the Gamble Party's program:

A welcome, the genuineness of whose warmth there was no mistaking, was accorded the members of the Ernest Gamble Concert Party at Carnegie Auditorium last night.

Miss Page is an artist of rare charm and of most excellent accomplishment. She is master of the violin to a degree which seems to remove technical difficulties and which enables her to take her place among the truly capable violinists of the country. Her work, as shown in a variety of selections last night, was characterized by clarity and precision, and whether in the heavy chords or whether in the lightest running passages, was crisp, definite and concise. She joined Mr. Shonert in the accompaniment to one of Mr. Gamble's songs, "A Perfect Day," one of the most delightful numbers of the entire program.

Mr. Gamble's part of the program represented six songs, tending somewhat to the romantic and to the theme of life and action, and all finely suited to his superb voice. Mr. Gamble was accorded a splendid reception upon his first appearance on the stage and at each reappearance was warmly applauded. His full, rich voice seemed to be at its best last night and he was given rapt attention during the rendition of each of his numbers.

Press Tributes to Flahaut.

The following press tributes to Marianne Flahaut indicate that her recent concert in Dunkirk, N. Y., was brilliantly successful:

She sang in an easy, graceful manner. The most appealing part of her work was her phrasing, which made each song on the program a charming, attractive number. It is the handling of her voice more than the voice itself which has enabled Flahaut to ascend to the height she enjoys in the field of music. Every note shows careful study and perfect mastery on the part of the singer, to such an extent, in fact, as to cause in her every listener a feeling of satisfaction and pleasure.

Mlle. Flahaut has in her possession a low tone register of rich, mellow quality and her artistic shading, her complete command of voice and self have caused this singer to realize a triumph. Her last number, "La Fiancée" by Rene, more clearly than any other demonstrated the richness, the power and charm of her voice when placed at the lower register, and to this, as well as to several other numbers on the program, she was forced to respond to well deserved applause.—Dunkirk Herald.

Mlle. Flahaut has been compared to the great Schumann-Heink, and while she may not have attained to the fame enjoyed by that peerless singer, she nevertheless is a soloist of more than ordinary ability. Her voice is mezzo-soprano and has a tone quality of unusual excellence. Her range is unusually large and includes all but the very high tones of the soprano voice and the very lowest of contralto.

The opening number was the "Ah! mon fils" aria from "Le Prophete." The dramatic qualities of Mlle. Flahaut's voice were brought out to excellent advantage in Salter's "Cry of Rachel," in which grief strives for expression against anger and hatred in Rachel's anguish over her child; and in the aria of Orpheus in which the young hero mourns the loss of his wife, Eurydice, who has slipped back into the underworld when Orpheus, anxious to assure himself that she is following, looks backward over his shoulder.

The recital was the musical event of the winter. Only two encores were given. After the last number every member of the audience sat quietly, hoping that Mlle. Flahaut might sing a third number.—Dunkirk Evening Observer.

Johnston Artists at Mrs. MacLean's Musicales.

Namara-Toye, the young soprano; Luba d'Alexandrowsky, the new Russian pianist, and Henri La Bonte, the French tenor, from R. E. Johnston's musical bureau in New York, were engaged for the musicals given at the home of Mrs. John R. MacLean in Washington, Sunday evening of this week. Members of the Russian Embassy and other diplomats as well as officials and society leaders were among the guests. The musicale program follows:

Lieberstraum	.....	Liszt
		Miss d'Alexandrowsky.
Air from La Boheme	.....	Puccini
		Mr. La Bonte.
Air from Le Nozze di Figaro	.....	Mozart
		Madame Namara-Toye.
The Nightingale	.....	Alabiéff
Scherzo	.....	Brahms
		Miss d'Alexandrowsky.
Duet from La Boheme	.....	Puccini
		Madame Namara-Toye and Mr. La Bonte.
Le Reve (Manon)	.....	Massenet
Romance	.....	Debussy
		Mr. La Bonte.
Tre giorni son che Nina	.....	Pergolesi
Boat Song	.....	Harriet Ware
Danza	.....	Chadwick
		Madame Namara-Toye.
Trio from Romeo et Juliette	.....	Gounod
		Madame Namara-Toye, Mr. La Bonte, Mr. Nabokoff.

Leon Rains in Concert and Opera.

Léon Rains, whose successes in grand opera have brought him world wide fame, has won equal distinction as a star in the concert room. As THE MUSICAL COURIER announced previously, Mr. Rains is to return to this country next season and make a concert tour under the management of the Concert Direction M. H. Hanson. The following criticisms are free translations from the German papers and refer to Mr. Rains' recent concert and operatic successes in Germany:

On Tuesday last Léon Rains gave his second song recital, when he presented a program which illustrated many different styles of the art of song writing. The program included arias by Handel, some of the lesser known Schubert songs (also the lovely "Ich höre ein Bächlein rauschen"), some examples of Liszt's more serious work, and slight rhythmical ditties by Sommer. He gave us also one of the Loewe ballads, some picturesque songs by Chamade and two of the finest examples of Wolf's genius. Rains' enormous bass voice was particularly well suited to the songs of heavier calibre. The big tone which Felix Werner, an accompanist, produced from the piano formed just the right background to Rains' heavy and sonorous voice.—Dresdner Anzeiger.

On the same occasion there appeared (as Mephistopheles) an artist who is a great and tried favorite with the Dresden public, Léon Rains. We have often expressed our keen appreciation of his performance, which is on an exalted plane. It is almost impossible to add anything new in praise of his conception of the part.—Salonblatt.

Yesterday, in the role of Mephisto, Kammer Sänger Léon Rains charmed an immense audience with a finely pointed representation of the character. He is neither the pessimistically inclined demon nor the powerful brother Urien, nor even the spruce devilish rouse as one generally—and in most cases quite justifiably—sees him represented. Something of the man of the world peeps out of this devil also, but he is not the tired gentleman as decadence of life and art has represented him for us. He is a rake who has dipped in many waters and who has learned that "Life is but a bubble." He is not to be imposed upon, and when the excited villagers sing "O thou, who dost break iron itself" . . . he laughs with amused indulgence, as an enlightened boy smiles at children who are frightened by tales of black men and such like figures of imagination, and it is in this strain, a strain in which something of reconciliation is also to be heard, that the whole performance is carried out. The performance is crowded with a wealth of stirring incidents and given with inimitable verve.

Vocally his performance of the part of Mephisto evidences a fine artist who makes the most of his voice, which, in the middle of its compass especially, is rich and powerful. We shall never forget his singing "The Calf of Gold" and in the church scene.—Chemnitzer Tageblatt.

Herr Kammer Sänger Rains follows the example of Navais, d'Andrades and other great singers in "starring" since he left the ranks

of the Dresden Opera. As an example of noble—I might almost say intimate—art, the Mephistopheles of Herr Rains has our warmest commendation. He brings to his interpretation of the role a voice of the truest bass quality, full of charm and fire, and of such an enormous volume that it would easily fill a much larger theater than ours.—Chemnitzer Neueste Nachrichten.

The performance of this opera was marked by the successful appearance of Herr Kammer Sänger Rains of Dresden. At first we could see no great reason why a "Gast" had been engaged for this particular role, which has, among our local artists, so excellent an interpreter. But when we consider the fact that Herr Rains is looked upon as the best Mephistopheles of the day, we can only express our thanks to the management for the opportunity they have afforded us of hearing this artist. Those who experienced for the first time the pleasure of witnessing the magnificent performance of Herr Rains were quite taken aback by the art with which he impersonated the character, and which, without losing sight of the minutest detail, always kept before us the great outlines of the role; an art which is so thought out and yet which seems so natural and unsophisticated. His figure is as



LEON RAINES,
As Mephistopheles.

and symmetrical, he possesses an uncommonly expressive play of features and that mastery which has every movement under perfect command, and which says more by a single movement of the hands than by many words. Vocally his performance at once captivated every attentive listener by its perfect technique, which enabled him to keep his voice under absolute control, and which, together with a noble style, left an impression of assurance and ease. The traces of the severe cold, on account of which the performance had to be postponed, were still slightly noticeable. The artist had to sing somewhat cautiously, but the extremely skillful way in which he produced every tone was further proof of his uncommonly fine voice culture. Whenever the voice was used to its full power, the effect of its beauty of tone, its genuine bass quality, its roundness and volume, was positively overwhelming. The public warmly applauded the famous artist and with him our local singers who had so creditably distinguished themselves. We need not go into further details. It only remains to express our thanks to and recognition of Herr Merkel, who, on account of the illness of Herr Zeituchel, had undertaken that gentleman's duties.—Chemnitzer Allgemeine Zeitung.

Herr Kammer Sänger Rains was more than equal to the difficult task that falls to the lot of the solo bass. He infused exactly the right meaning into every word, acting throughout with genuine dramatic expression and treating nothing as a mere form. Every note had an inner meaning and this psychological conception it was

which gave such individuality to his performance.—Chemnitzer Neueste Nachrichten.

The part of Saul was entrusted to Kammer Sänger Léon Rains, of Dresden, whose wonderful bass voice is of bewitching charm, even when used at its fullest extent and power.—Allgemeiner Chemnitzer Zeitung, March 17, 1911.

Léon Rains must be numbered among the very best bass baritones of our concert rooms. His magnificent voice, which is capable of the finest nuances, and his noble, broadly conceived and perfectly polished "Vortrag," again aroused general admiration at his concert.—Berliner Allgemeiner Zeitung.

There took place in the Singakademie one of those song recitals which will long remain in our memory, with a feeling of profitable pleasure. The renderings by the Saxon Court singer, Léon Rains, may be safely described as masterly. When such ability is combined with the possession of a noble, large sounding instrument (in this instance bass) and with a heartfelt interpretation, which lets not the smallest point fall to the ground, the combination cannot fail to produce a really deep effect. The pianist, Roland Bocquet, accompanied discreetly and with feeling.—Berliner Lokal-Anzeiger.

R. E. Johnston Entertains Artists.

R. E. Johnston entertained a few of his artists at his New York residence on West Seventy-ninth street, overlooking Riverside Drive, on Tuesday evening, January 23. Only those of his artists who were disengaged professionally were able to accept Mr. Johnston's invitation and they had a jolly time. There was a good deal of serious music dispensed and later in the evening some of the guests interspersed the serious with the frivolous and there was ragtime as well as cakewalks. Mrs. R. E. Johnston was the hostess.

The artists present were: Namara Toye, soprano; Albert Spalding, violinist; Arthur Eriedheim, pianist; Luba Alexandrowky, pianist; La Bonte, tenor; Morenzo, tenor; Howard Brockway, composer-pianist, and Andre Benoit, accompanist.

Herbert L. Clarke, Soloist Extraordinary.

Herbert L. Clarke, the famous cornet virtuoso of Sousa's Band, lately returned from a world's tour, has just been engaged as soloist extraordinary for the Pittsburgh Motor Show, February 17 to 24, at which he will play four solos daily. Mr. Clarke is doing much solo work during the interim of the Sousa tours and has booked quite a number of engagements. He is at present completing a new cornet method, which will be out about March 1.



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A large and appreciative audience enjoyed the concert given by the People's Choral Union, Frederick W. Wodell, conductor, January 21, at Symphony Hall, when the following works were given by a quartet of soloists, consisting of Lorene Rogers-Wells, soprano; Charles Hargreaves, tenor; Herman A. Shedd, organist, and Marion L. Lane, pianist, assisted by members of the Boston Symphony Orchestra: Gade, cantata, "Spring's Greeting"; Mendelssohn, "Hear Ye, Israel!" ("Elijah"); Schubert motet, "The Lord Is My Shepherd"; Dudley Buck, cantata, "The Nun-of Nidaros"; Mascagni, "Intermezzo"; Mendelssohn, motet, "Hear My Prayer"; Gervasio, "En Revant"; Handel, "Largo"; Rossini, "Cujus Animam" and "Inflammatus," from the "Stabat Mater." Throughout the evening the singing of the chorus was both brilliant and smooth, while the enunciation of the text was unusually clear. The feature of this concert was, however, the first appearance in this city of Mrs. Rogers-Wells and Mr. Hargreaves as soloists. The former, possessing a lyric voice of much sweetness and power, sang tastefully and made a most favorable impression, while the latter, through his skillful handling of a light though pleasing tenor, called forth many expressions of warmest approval.

Mrs. Henry Russell and Francis Rogers were the soloists at the second of Miss Terry's musicales, held at Fenway Court, January 22. Director Russell, of the Boston Opera Company, played his wife's accompaniments.

The first Children's Assembly of the Fox-Buonamici School took place January 27, when the following pupils, ranging between the ages of seven and fourteen, played: Mary Gray, Gwendolyn Mosher, Beppe Buonamici, Guido Perera, Helen Stantial, Ellen Curtis, Miriam Matlack, Muriel Matlack, Pauline Rubin, Constance Turner, Ada Lombardi, and Eleanor Sprague.

Heinrich Gebhard offered at his recital, given in Steinert Hall, January 22, a varied program, consisting of pieces by Bach, Franck, Chopin, Schumann, Tchaikowsky and Liszt, besides a group of his own compositions. Mr. Gebhard, well known as a sterling artist and sincere musician, gave ample proofs on this occasion of the qualities which have earned him this distinction; namely, a tone of full and vari-colored beauty, abundant technique and a refined elegance in all that he undertakes. 'Tis true that the breadth and deeper beauties of some of the pieces were lost through this very refinement, but that was perhaps due more to fear of overtaxing the acoustics of the hall than to any lack of ability to portray them. Mr. Gebhard's own compositions, particularly the gavotte, were

most warmly received, and he was forced to add several encores to the program.

A second sonata recital by Clara and David Mannes was the attraction at Steinert Hall, January 23.

The firmly established rule of the Boston City Club that no woman be admitted within its sacred portals was for the nonce broken, when on Thursday evening, January 25, Maria Gay, the popular singer of the Boston Opera Company, entertained 800 members of this club with her glorious voice and art. The occasion arranged by the City Club, an organization comprising men of this city prominent in every walk of life, was entitled "Grand Opera Night," and enlisted in addition to Madame Gay the services of the following singers of the Boston Opera Company: Messrs. Zenatello, Romito, Blanchart, Lankow, Kaplick and Olshansky, with Mr. Clandestini at the piano.

The first of a series of studio recitals by pupils of Anna Miller Wood, which are to be continued through the months of February and March, was given January 24 at the Pierce Building, when a varied program of duets and solos enlisted the following participants: Edith Bullard, Inez Harrison, Mrs. Brigham, Laurel Wood and Susan Brown. Though a pupils' recital, generally speaking, hardly calls for any detailed criticism, yet the semi-professional standing of one or two of these pupils merits a word. Of these Edith Bullard, well known for her splendid work as a church and concert singer, gave a musicianly and finished performance of a group of French songs, while Inez Harrison displayed a rich contralto voice of wide range and variety of expression.

A large audience was on hand at the opening concert of the Cecilia Society under its new conductor, Dr. Mees, and in spite of the disappointment of Miss Nielsen's non-appearance, owing to a severe attack of the grip, was most cordial and enthusiastic over the really remarkable performance given of Berlioz's highly imaginative and romantic work, "The Damnation of Faust." And it was evident from the very outset that Dr. Mees was the man for the place. Never before has the chorus of the Cecilia Society shown such finish, and such responsiveness, and this after only a short two months under its new director. A most auspicious beginning and one which promises much for the future of the society with a man of Dr. Mees' experience and high standards at its head. The soloists, too, contributed their share to the general excellence of the concert. Miss Hudson, who took Miss Nielsen's place at the last moment, is the possessor of a rich soprano voice of the loveliest quality and sang the music of Marguerite, coloring her tones exquisitely to suit its

wistful and poetic sentiment. Mr. Hamlin brought to the role of Faust his own well known intelligence of conception, which gives each mood its just emphasis through his vocal certainty of expression, while Mr. Witherspoon was the sardonic Mephistopheles to the life, his tones and expression characterizing the part most vividly. Of particular beauty was his singing of "In This Fair Bower," a splendid example of perfect phrasing and the sustained art of song. Mr. Merrill gave the taxing music of Brander in a manly and robust fashion.

Mrs. Paul Sutorius, the well known New York manager, made a hurried trip to Boston on Saturday in order to be present at the composers' recital at which Madame Stevens-Low, one of her artists, appeared with great success.

The composers' recital, first of a series inaugurated under the auspices of the Boston Music Company (G. Schirmer, Inc.), and given before a large audience at Jordan Hall, January 27, had many interesting and unusual features. At the outset it may be said that the idea in itself is one deserving the highest praise, and more particularly when it is carried out as successfully as was the case on this occasion. From the following program, too, it may be noted that nearly all of the compositions were unfamiliar to the general public, and had their added interest in the fact that several of the composers participated by playing their own works:

Sonata, op. 4, for the piano.....	Arthur Shepherd
Played by the composer.	
Sonata, op. 1, for violin and piano.....	Frederick S. Converse
Bessie Bell Collier and the composer.	
The Heart of the Woman (W. B. Yeats).....	Henry Eichheim
When the Dew Is Falling (Fiona Macleod).....	Henry Eichheim
Across the Silent Stream (Fiona Macleod).....	Henry Eichheim
Aedh Wishes His Beloved Were Dead (W. B. Yeats).....	Henry Eichheim
Florence Stevens-Low.	
Intermezzo	Heinrich Gebhard
Impromptu	Heinrich Gebhard
Gavotte	Heinrich Gebhard
Etude in A minor (Cascades).....	Heinrich Gebhard
Played by the composer.	
Réverie, in A minor.....	Gustav Strube
Air de Ballet.....	T. Adamowski
Barcarolle	T. Adamowski
Caprice Espagnol (Henri Ketten).....	Ch. M. Loeffler
Bessie Bell Collier.	
Jessie Davis and Grace Collier, accompanists.	

Of these Mr. Shepherd displayed but scant originality or melodic invention in his piano sonata. The sonata for piano and violin by Frederick S. Converse, however, is a composition lucid, clear and melodious—a distinct asset to the ensemble literature for these instruments. But the chief interest of the occasion centered in the Eichheim songs, heard for the first time anywhere. These are real gems of inspiration in ultra modern atmospheric form and filled with a strange, haunting beauty, requiring supreme art for their interpretation. In these, Madame Stevens-Low, who has only recently appeared on the American concert platform, scored an enormous success and immediately established herself as an artist of the first rank. It is not alone that the singer has a beautiful soprano voice of lovely lyric timbre that she colors with the most exquisite art, but all unconsciously her personality lives the poem she describes in her song, so vividly that it is like seeing the song itself personified without further accessory of any sort to hear her interpretation. And its supreme charm, too, lies in its absolute ingenuousness—the spontaneity rising rather from the depths of her own inner understanding than from any outward hints Madame Low might have assimilated through her years of study. A singer with a message who is bound to leap into instant favor wherever she is once heard, and of whom

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the separate details of diction, tone production, musicianship, etc., may be very briefly dismissed with the all expressive phrase of a marvelous tout ensemble. The audience recognized this both in the enthusiasm with which she was received and in the praise showered upon her by every one after the concert. Madame Low was ably seconded in her performance by the finely played accompaniments of Jessie Davis. Mr. Gebhard displayed his well developed pianism in the playing of his interesting compositions, while the closing group had its chief merits in the compositions of Strube and Loeffler.

The fourteenth pair of concerts by the Boston Symphony Orchestra, January 26 and 27, brought Katharine Goodson as soloist and the following program:

Symphony No. 2, C major, op. 61.....Schumann
Concerto for piano, No. 1, B flat minor, op. 23.....Tchaikowsky
Dramatic overture, Husitská, op. 67.....Dvorák

Miss Goodson, playing the Tchaikowsky B flat minor concerto, set herself no easy task, since this difficult work requires not only the utmost breadth of conception, but a strength out of the ordinary and one not usually associated with other than the most virile of pianists. That Miss Goodson should emerge triumphantly from this severe test of her virtuosity is not to be wondered at, since her rendering was made noteworthy by reason of its well defined musical exposition, its great breadth and temperamental sweep, its scintillating brilliancy of finger technic, and the coherency which subordinated the lesser themes, leaving free sweep for the colossal harmonic structure of the work in its tremendous barbaric splendor. There should be no sex in art, so that the phrase a great woman pianist ought not exist. Therefore, in thus summing up the work of Miss Goodson, the judgment based upon broad principles only is the one in which the audience paid its enthusiastic tribute to a great artist. The great Boston Orchestra gave a sympathetic exposition of the Schumann symphony and a brilliant rendering to the Dvorák overture at the close.

BLANCHE FREEDMAN.

Zina Brozia as Mimi.

Zina Brozia's impersonation of Mimi in "La Boheme," a part which she essayed for the first time at the Boston Opera House on January 3, added much to the artistic dis-



Photo by Steller, Boston.

ZINA BROZIA AS MIMI IN "LA BOHEME."

inction achieved by this charming prima donna in her other roles. Following are the opinions of the Boston press:

Madame Brozia gave a very meritorious performance as Mimi, singing the music with feeling and abandon and with sustained melodic fervor whenever the opportunity served, with justice to the splendid curve of Puccini's phrases and with much credit to herself as a singer and an artist. She costumed the part in an appropriately simple and almost frowsy manner and acted with unaffected ease and with a detail happily appropriate to the character.—Boston Post, January 4, 1912.

Miss Brozia took her part of Mimi in "La Boheme" last night for the first time anywhere. She sang and acted with greater spontaneity, expressiveness and imagination than at any previous appearance here. She suggested the character with sympathy, versatility and emotional appeal. Her impersonation approached the well defined and significant profile of a dramatic portrait. She made the transition to pathos in the third act with moving appeal, while her

part of the dialogue with Marcelle was expressive and the scene with Rodolfo, whom she had just overheard complaining of her, was piteous. There was illusion and the throb of the heart in it. As a singer Miss Brozia was both entertaining and imaginative. Her voice is not large, but one of good quality. She not only phrased Puccini's music with intelligence, but made it interpretative of the emotional thought by well chosen accentuation and color.—Boston Globe, January 4, 1912.

Madame Brozia's impersonation is carefully conceived, and distinguished in the performance itself, by simplicity and plausible spontaneity. She dressed the part in the first two acts in a manner different from that to which we have been accustomed. She did not overdress it, and the brilliant color was a relief. Her Mimi was in turn ingenuous and girlish, then unaffectedly desperately in love, then pathetic without an attempt at incongruous heroics. Her voice is well suited to the part and never has she sung here so freely and effectively. Her tones... have a refreshingly pure quality and her voice, though not a large or powerful one, carries extremely well.—Boston Herald, January 4, 1912.

Of Madame Brozia's Mimi, the whispered comments ran after the first act that she is the best Mimi of them all. She undoubtedly pleased the audience. Her coquetry and sudden little bursts of affection were charmingly done, while her brilliant, full and pure voice came splendidly into play where intensity was demanded, though her tender "addio senza rancore" was the exquisite touch of the scene. The vocal expression in the last act was very realistic and Madame Brozia breathed her last with the unostentation of one who has truly done with the scene and is not anticipating the continued sympathetic gazes of an audience.—Christian Science Monitor, January 4, 1912.

Miss Brozia, who was singing Mimi for the first time at the Boston Opera House last evening, gave a performance of vocal excellence and invested the scenes with a sense of being in the midst of the realities of "the life in Bohemia."—Boston Transcript, January 4, 1912.

A Texas Teacher.

Texas is one of the few States in the Union which, if isolated from the whole world, could live upon her own resources. Many great things truly may be claimed for Texas, among them her prominent vocal teacher, Ida Haggerty-Snell, now of San Antonio. This woman has been a missionary and an explorer in the vocal world. Her slogan is that every one may be taught to sing, and that singing depends more upon art than upon nature. Without an exception she claims to have proven her assertion, and the tone-deaf, the talented, the child, the adult, the middle aged and the hoary headed, all are found in her studio. Sometimes the tone-deaf make such hideous sounds that the doors and windows have to be closed, but in a few weeks these same pupils are listened to with admiration. Every voice is improved to an extent that it is difficult to believe that all were not endowed with beautiful voices at the start. Her best advertisement is her work.

Elizabeth Sherman Clark's New York Debut.

Elizabeth Sherman Clark, the American contralto, who has sung successfully in Europe, will make her New York debut at the Lyceum Theater, Monday afternoon, February 5. Her program will be as follows:

Air from Orfeo.....	Gluck
Caro Mio Ben.....	Giordani
Chanson de Francesca.....	Massenet
Nebbie.....	Respighi
Stille Nacht.....	Gruher
Im Kahn.....	Grieg
Der Tod und das Mädchen.....	Schubert
Ständchen.....	Brahms
Im Herbst.....	Franz
Aria from The Gioconda.....	Ponchielli
Marie Magdeleine.....	Massenet
Waldeinsamkeit.....	Reger
Romance.....	Debussy
The Lark.....	Parker
Forgotten Land.....	Harriet Ware
Frühlingnacht.....	Rachmaninoff

Madame Stevens-Low, Soprano.

Madame Stevens-Low, who recently reappeared on the concert stage after a short absence, was last noted in the columns of THE MUSICAL COURIER on the occasion of her concert with Oscar Seagel in Paris. "The success of both artists was pronounced," wrote the Paris correspondent of THE MUSICAL COURIER. About a month earlier her debut as Elsa at the National Theatre, Nice, had been a most gratifying success, which had also its added interest in the fact that she was the first of Jean de Reszke's pupils to make a public appearance in opera. These first successes were followed in turn by several important engagements in London. In November, 1911, she resumed her career by making a joint appearance with Mr. Seagel (who has been touring America this season, at Steinert Hall, Boston, thus again taking up her professional work, almost exactly where it had been interrupted.

Of this Philip Hale wrote in the Boston Herald:

The singer's taste is pure, her phrasing is musical. As an interpreter she has sense of proportion, poise, the ability to lead to a

climax, also the ability to differentiate in the expression of sentiments. A delightful performance of the songs of Borodin and Lenormand.

Madame Low's musical education began under Trabadelo in Paris. After a period of study with him she returned to New York, and secured engagements as soloist in the First Presbyterian Church, Bloomfield, N. J., and at Trinity Church, Newark, N. J., finally becoming the soprano soloist at the Madison Avenue Presbyterian Church—a distinct compliment to her maturing powers in view of the wide fame of Dr. Kittredge's choir. She was then studying with George Sweet and Mrs. Morris Black, following that up with a course of special work under Clara E. Munger of Boston, whose reputation, through having been the only



MADAME STEVENS-LOW.

teacher of Emma Eames, had become of world wide significance.

Fidele Koenig, then Chef de Chant at the Paris Opera, was Madame Low's next teacher prior to the time when Jean de Reszke, with the fame of his splendid operatic career about him, also decided to enter the profession of teaching. Under these conditions, the new master was naturally very careful in his choice of pupils. Somewhat to her own surprise, therefore, the then Miss Stevens, when applying to De Reszke for lessons, found herself immediately admitted to his classes and thus came among the first that he prepared for opera. The other members of this interesting group of students were Maggie Teyte, Mrs. Saltzmann-Stevens, Lucille Marcel, Mary Tracy, Edith DeLys, since then a leading soprano at Brussels, and Madame Edvina of the Paris Opera Comique.

Immediately following her reappearance in Boston last autumn Madame Low was chosen by Mr. Eichheim to interpret his music for a group of songs to the poems of Fiona Macleod and W. B. Yeats, her present intention being to devote herself to concert work. With that end in view, she recently refused an opening on the operatic stage in Italy, and concluded arrangements whereby she has placed herself under the management of Mrs. Paul Sutorius of 1 W. 34th Street, New York City.

Madame Low's voice has been described both by Miss Munger and M. de Reszke as a dramatic soprano, but the term fails to suggest the silvery, youthful, lyric quality that makes it especially beautiful in the more intimate environment of the salon and concert hall. The timbre of her voice, too, is singularly young and clear; her phrasing polished; her diction notably pure; and her sense of song charmingly poetic. She sings with highly cultivated taste and style and her well-rounded phrases carry the tradition of the old Italian method of pure song. Fortunately, too, her appearance and her voice harmonize. She is tall, dignified, and graceful, with a youthful charm of manner that has, nevertheless, its suggestion of ripened continental experience—a dark-eyed, dark-haired young woman whose matured art is the expression of an inborn feeling for the beauty of song. That she should be selected by the composer of music for the poetic imagery of Fiona Macleod and W. B. Yeats, places her definitely in the small class of truly great interpretative artists.

VIENNA

BUCHFELDASSE 6,
VIENNA VIII, January 8, 1912.

Music students arriving in Vienna may call upon The Musical Courier correspondent for all necessary information.

Madame Melville-Lisniewska recently gave a Polish composition evening in Krakau, at which she received even more than the usual share of flowers, applause and compliments for her rare musicianship. She is booked to give a chamber music evening in Breslau this month, in which her violin sonata and piano quintet will be done, as well as a quartet by Herr Wittenberg, he playing the first violin in each number. In February this busy lady will play with the famous Rosé String Quartet. Her quintet and the Melcer sonata will be on that program. In March, she will give two recitals in Stockholm and an orchestral concert in Berlin. Between times, she is industriously getting ready her large class for Professor Leschetizky, as she is one of his favorite preparing teachers.

Lilian Amalee (Smith), of Los Angeles, California, who as a child prodigy studied with Jedliczka in Berlin and Professor Leschetizky (then after a few years spent in teaching and concertizing in the U. S. A. has again been under Leschetizky for the last three years), played the following program at Beethoven Saal in Berlin, with orchestra under Dr. Ernest Kunwald's direction: Chopin E minor concerto; Weber "Konzertstück"; and the Grieg A minor concerto. She was warmly praised by the orchestra and the director for her excellent rhythm, as well as her facile execution and musical interpretation. The Weber concerto had not been heard in Berlin for several years, and a celebrated musician told the young artist that it pleased him as well as Rubinstein's rendition of it so long ago. The applause was spontaneous and liberal and at the last she was compelled to give an encore, for which she chose the Chopin berceuse. Miss Amalee was the recipient of many flowers, and among those who visited her in the artists' room were the American Consul and family; Howard Wells, the popular representative there of Leschetizky, and Victor Heinze and pupils of Chicago.

In a Liszt program given by some of the pupils in Godowsky's Meisterschule classes in the Royal Conservatory, Hermann L. Wasserman, of Philadelphia, displayed a fluent technic, excellent tone and rare poetic feeling in a Liszt etude, "Au bord d'un source" and the "Mephisto" waltz. Godowsky was present at the recital.

Gertrude Cleophas, one of Fanny Bloomfield Zeisler's talented pupils, has returned for her third year of study under Professor Leschetizky and Madame Melville-Lisniewska. Her sister, Miss Cornie, with Genevieve Fodrea, of Lincoln, Nebraska (a former pupil of Carl Steckelberg), will both study violin under Professor Sevcik.

That representative American pianist, Fanny Bloomfield Zeisler, will give a concert in Grosser Musikverein Saal this month, as will also the violinist, Mischa Elman.

The works of Henri Vieuxtemps became on January 1 the property of the musical world, and will now be sold in the cheapest edition, at prices varying from fifteen cents to thirty-five cents per copy. Joan Manen, one of the best interpreters of Vieuxtemps, has been busy rearranging the new edition, which will consist of the well known E major, D minor and A minor concertos, the effective "Fantaisie" caprice, "Fantasia Appassionata," the "Ballade Polonoise," "Reverie," etc.

Handel's oratorio, "Samson," has been heard only twice in Vienna in one hundred years (1814 and 1863). Friedrich Chrysander's arrangement of it will be given next week under Hofoper Kapellmeister Franz Schalk. The principal parts will be sung by Adda Noordeweir-Reddingius (Dalila), Adrienne von Kraus-Osborne (Micha), Hermann Gürtler (Samson), Dr. Felix von Kraus (Manoah and Harapha), besides the mixed choir of the Singverein of the k. k. Gesellschaft der Musikfreunde and the Vienna Konzertverein Orchestra.

Dr. Bernhard Paumgartner, who recently finished a three years' course of instruction under Hofoper Kapellmeister Bruno Walter, directed a recent symphony concert given by the Tonkünstler Orchestra. The program was: Tchaikowsky, sixth symphony; Schubert, "Chorus

of the Elves" from the "Magic Harp"; "Ständchen" (alto solo, Sabine Kalter); 23d Psalm, "The Lord Is My Shepherd." The Ladies' Choir was formed of the pupils of the celebrated singing teacher, Papier-Paumgartner. The alto, Sabine Kalter, will begin a four years' contract with the Volksoper in September of this year. America was represented in the choir by Frances Gould, of Pittsburgh, Pa.

Maeterlinck's "Blue Bird" is being given successfully in the Deutsches Volks Theater. For the first performance on December 24 the author himself assumed the direction, and his wife, Georgette Leblanc, took a leading role.

"Le Jongleur de Notre Dame," text by Maurice Lena, and music by Massenet, is being given several times each week at the Hofoper. It is well staged, and William Miller, the American tenor, displayed his ability as an actor in the part of the Juggler. His superb voice is always



OSKAR NEDBAL AS CONDUCTOR, VIOLA PLAYER, PIANIST AND LISTENER.
(From the Vienna Konzertschau.)

under perfect control, so it is no wonder that he is such a marked favorite with the Viennese. Edna Lima, the young American soprano, was one of the angels in the invisible choir. "Die Jahreszeiten der Liebe" ("The Season of Love"), consisting of four old Vienna dance-pictures, is another novelty at the Opera. The music is arranged from Franz Schubert's works and has many charming waltz melodies, the ballet being particularly good.

Six premieres took place here on as many different stages the night of December 24: "Le Jongleur de Notre Dame," in the Hofoper; Maeterlinck's "Blue Bird," in the Deutsches Volks Theater; Humperdinck's "Hänsel and Gretel," with a new cast, in the Volksoper; the new Eysler operetta, "Der Frauenfresser," in the Bürger Theater; the operetta, "Altwien," in the Carl Theater; and Hansi Niesl in the musical farce, "Das lustige Wien," in the Lustspiel Theater.

The Gesellschaft der Musikfreunde will celebrate the one hundredth anniversary of its organization this year, and offers a prize of two thousand dollars in the composition contest.

LOLITA D. MASON.

Madame Korolewicz as Butterfly.

Madame Korolewicz made a great impression as Madame Butterfly with the Melba Grand Opera Company in Melbourne, Australia, as the following press notices testify:

With her entrance aria, "Spira sul mare," Madame Korolewicz at once gained attention by the full and clear ring of her soprano. She appeared a winsome imitation of the Japanese prototype and her little mincing ways were done with so much natural prettiness that they could be readily accepted. The duet between Butterfly and Pinkerton at the end of the first act, through the union of the two remarkably fine voices, provided an exceptional feast for the ear and was cheered to the echo by a delighted audience.

In her trials of waiting for the return of a faithless husband, Madame Korolewicz's Butterfly exhibited touching sincerity. Consistent in every detail, she was particularly impressive in the last scene, of which she gave a new version. Not in the presence of her little son did she die. She let him out into the garden before committing the awful deed. Then, hearing Pinkerton's voice from outside the house, she spent the last moments of her ebbing life in the struggle to reach the door. Fully conceived and realistically executed, the scene appealed strongly to the sympathy of the spectator.—Melbourne Herald.

To begin with, it had a really splendid prima donna, Madame Korolewicz, as Butterfly, a soprano of great vocal and dramatic gifts and who showed quite a new light on the hapless Geisha girl. Madame Korolewicz made less of her opportunities in the first act than might have been expected of one so richly endowed. But with the coming of the duet at the end of the act there was a change well nigh miraculous. The way the two voices blended with

the rich orchestral accompaniments surging underneath made an unforgettable impression. It fairly brought the house down. Thereafter the artist was superb. All the second act was likewise superbly done both vocally and histrionically, one unforgettable point being the action when Sharpless reads the letter, and another almost as good, the telling rendition of the music when she sees Pinkerton's boat coming into port. In the third act Madame Korolewicz rose even higher.—Melbourne Age.

Her success in the role of the idolized geisha was most pronounced, the large audience being unstinted in admiring enthusiasm. Madame Korolewicz was really a lucky discovery for the company and her case only proves what excellent substitutes for the operatic "stars" of world renown may be found by an enterprising opera director. Probably nobody in Australia, even among the professional critics, had ever heard her name before the formation of Melba's company. But then, nobody outside a small circle in Italy had heard the name Tetrazzini before an American impresario engaged her a few years ago as a substitute for some celebrated sopranos of the first magnitude. Madame Korolewicz is a dramatic soprano of very great merit. The voice is full and round in tone, and of quite adequate volume, capable of expressing the finest shades of vocal expression. It is a beautiful natural gift in its prime. But Madame Korolewicz is something more than a singer; she is an emotional actress of distinction. The graceful naivete of her interpretation in the first act, the deep sentiment of the second and the moving pathos of the last scene were all admirable dramatic touches by this excellent artist.—Melbourne Argus.

Russian Trio on Southern Tour.

The Russian Trio (Eugene Bernstein, piano; Michael Bernstein, violin, and Arthur Bernstein, cello) has been making a successful Southern tour. Following are a few press notices pertaining to same:

The Bernsteins are great artists. Their ensemble is perfect and in interpretation they are equally authoritative in strictly classic music and in modern compositions. They played the Beethoven number from beginning to end with grace, elegance and a pure quality of tone. The romantic serenade by Saint-Saëns was full of sensuous beauty, and it was plain by the demonstration of the audience that a repetition was called for, but the performers decided to give instead a novelty—a selection from the Schutte trio.

The third and last number—the Arensky work—was distinctly Russian and refreshingly modern. Like the Saint-Saëns number it revealed the brilliant virtuosity of the artists. And the audience would have been charmed were it repeated.—Birmingham (A.A.) Age-Herald, January 22, 1912.

The concert last evening was lovely beyond mere verbal expression and our appreciation of it is so far beyond such expression that one feels a hesitancy in trying to even approach a full conception of all it meant to a real lover of music.

Messrs. Eugene, Michael and Arthur Bernstein are a wonderful trio of brothers. Each is master of his instrument and each plays that instrument with such perfect technic and soulful interpretation that the hearers are lifted up out of the realm of mere criticism into that of supreme enjoyment with a forgetfulness of everything except the most intense sympathy with every mood of the composer and the interpreter.—Selma (Ga.) Times, January 23, 1912.

The three artists displayed a deep insight and understanding of this charming composition. Arthur Bernstein, the cellist, has a tone of unusual purity, roundness and mellowness, of a quality both searching and sympathetic. Eugene Bernstein reveled in sheer luxury of tonal cadences. He spun his tone, he lent it a hundred colors, a hundred blended hues, in brightness and shadows. Melodies flowed from beneath his fingers, the full, broad, warm, serious beauty spread over the audience with thrilling and expansive glow. Michael Bernstein has a most sympathetic tone, his intonation is clear, ringing even in the highest positions. His free bowing results in breadth of tone majestic and emphatic.—Selma (Ga.) Journal, January 23, 1912.

Christine Miller with Toronto Choir.

The Mendelssohn Choir of Toronto has engaged Christine Miller for three performances of Verdi's "Requiem," two in Toronto in February, and one in New York City on February 28. For this concert, the entire choir will come to New York from Toronto, and will be accompanied by the Thomas Orchestra.

The following week Miss Miller makes another Western recital tour, which embraces Des Moines, Racine, Wausau, Milwaukee, Appleton, Denver, Louisville, and St. Paul, where this busy contralto appears as soloist with the St. Paul Symphony Orchestra, her eighth symphony orchestra engagement this season.

Musical Names for Musicology.

The park, grove, forest, spring, brook, lake, roads and the various other natural beauties of Musicology will be christened with appropriate musical names. The idea originated with Manager R. E. Johnston who, when he paid a visit to this charming spot, named the magnificent beach "Symphony Beach," which name was at once accepted by Dr. Franklin Lawson, its sponsor and manager. Mr. Johnston and a large number of musicians have become interested in Musicology to the extent of securing lots at this new summer resort in Rhode Island.

Schelling Condemns Overpractice.

"One hour of the proper sort of practising is worth more than treble that amount incorrectly directed," says Ernest Schelling, one of America's leading pianists, now in Europe. Mr. Schelling believes in work, but he is opposed to overwork. His theory is that ten minutes of intelligent practice will do more for any pianist than extended periods of hit-or-miss methods.

Artists practise regularly, but they have learned that it is unwise to overdo.

The Adventures of Don Keynote

with other events
worthy
of
mention



by Cervantes the Little

"Where is the editor?" exclaimed the violinist with excitement on every feature.

The attendant at the table of the inquiry office looked up in mild surprise and asked: "Do you mean the editor in chief?"

"I don't know who I mean—I mean I do know who I mean—I mean the man who wrote those lies about me in the last MUSICAL COURIER. Here, look at this," he continued, drawing a soiled copy of the paper from his overcoat pocket.

"I'll take your name into the office if you will give me your card," said the young lady.

The card was sent in while the irate artist fumed and bit his nails.

Don Keynote happened to enter at that moment and the violinist sprang at him.

"Was it you that dared to insult me—me, me, who has always bought your paper. I won't buy it again. Nobody reads what you say, anyhow. Who'd pay fifteen cents for such a paper!"

"Sir," said the Don, "you appear to be excited."

"Excited! Me excited? I am. No, I'm not—I never get excited. But everybody is talking about the way you insulted me last week. It's a lie, too, and nobody reads your paper because they know nothing is true in your contemptible sheet. Humph!"

"May I see what has offended you?" asked Don Keynote.

"Oh, you know well enough. Everybody knows."

"Excuse me, sir. I regret that I do not understand you," continued the Knight.

"Here, look at this," exclaimed the violinist, laying a copy of THE MUSICAL COURIER on the table and tapping violently the offending paragraph.

"May I ask if you bought this copy?" queried the Don.

"No; I do not take THE MUSICAL COURIER—that is, I bought this copy because I was insulted."

"Why should you feel hurt at a paragraph in a paper which, you say, nobody reads?" asked Don Keynote.

"It's a disgrace, an insult, an outrage. That's what I call it—yes, an outrage! For seventeen years THE MUSICAL COURIER has called me an excellent artist, a fine violinist, a worthy musician, a player of intelligence and discrimination, and then to come out with an insult like you did last Wednesday and say my tone might have been fuller and my up bow staccato was not as springy as it used to be. Ah! what have I come to at last!" cried the enraged little man, tearing up the paper and scattering it on the floor.

"Sir," answered the knight, "I find no insult in those criticisms. On the other hand, you should be glad to see that after seventeen years of mistaken judgment we have at last told the truth about you."

Henry Purmont Eames Recital

Henry Purmont Eames gave a piano-lecture-recital Saturday evening, January 20, at the Presbyterian Church at Beaver, Pa. under the auspices of the Fortnightly Club of that town. His subject was "Dances, Old and New." As illustrations, Mr. Eames played folks dances—Oriental,

Slav, Norwegian and American Indian. His other numbers included the Bach chaconne arranged for left hand by Brahms, minuets by Mozart, Bizet and Sieveking, Chopin's "Funeral March," two Chopin mazurkas, the Chopin waltz in A flat, the Gluck-Saint-Saëns caprice from "Alceste," and selections from Mendelssohn's setting for "The Midsummer Night's Dream."

Theodore Harrison, Baritone.

Theodore Harrison, the young American baritone who has sprung into such prominence in the German concert world during the last year, is a native of Philadelphia. He laid the ground work of his vocal education in that city under Frederick Peaks, and in 1904 spent one year abroad under Fedele Koenig in Paris and William Shakespere in London, also coaching in oratorio with the well known English authority, John Browning. Returning home he appeared in numerous concerts with the Philadelphia Choral Society, the Philadelphia Symphony Orchestra, the Thomas Orchestra, and was for several seasons soloist at the summer musical festivals at Ocean Grove, N. J. In 1909, acting on the advice of several prominent musicians, he gave up his business connections and went abroad again to study music, first in Florence, Italy,



THEO. HARRISON.

where he worked under three masters, Isador Bragiotti, Lombardi and Carobbi. He acquired a repertory of twenty-five roles in Italian and appeared in many of the smaller Italian cities. Going the next year to Munich, he studied there German lieder and the standard oratorios in German, and his voice and art have won for him no less than thirty appearances in the most important cities of Germany and Holland this season, an extraordinary number for an American singer in the first year of his concert work here. Among his private recitals have been one by command before the Grandduchess of Luxemburg (sister of the King of Denmark) and before Princess Gisela of Bavaria (daughter of Emperor Franz Joseph of Austria). A partial list of his public engagements for this season and one or two critical notices thereof follow:

Amsterdam; Konzertgebouw, under Conductor Mengel-

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Vienna; Konzertverein orchestra, Conductor Löwe;

Mahler songs.

Munich; Konzertverein orchestra; Conductor Löwe;

"Kindertotenlieder."

Leipzig; Musikalische Gesellschaft, Director Göhler.

Karlsruhe; Royal orchestra; "Elias."

Jena; Conductor Stein; "Christmas Oratorio."

Stuttgart; Royal orchestra, Conductor Max Schillings.

Munich; Conductor Gabrilowitsch; "Manfred."

Scheveningen; with Lamoureux orchestra of Paris;

Darmstadt, Bonn, Essen, Glogau, and several other

cities. Press notices follow:

I must mention, too, that Harrison has a wonderful voice, splendidly developed in all its registers.—Amsterdam; Waakblatt voor

Nederland.

What especially distinguishes Harrison from his German colleagues is his wonderful vocal technic. It is seldom that one hears at the present day such masterly singing of old songs from Scarlatti, Calderari and Gluck as his.—Frankfurt; Kleine Presse.

His splendid voice is developed throughout with absolute thoroughness; his attack, his legato and his management of breath represent the standard of perfection.—Neue Niederschlesische Zeitung, Glogau.

Chopin Recital by Dallmeyer Russell.

Dallmeyer Russell presented his third historical piano recital of the season on Thursday evening, January 18, at the Rittenhouse in Pittsburgh, Pa., having as assisting artist John B. Siefert, tenor. Mr. Russell played Chopin works and entertained the large audience in a delightful manner. The finest work was done in the little-known polonaise-fantasia in A flat; four preludes, and the B minor scherzo, the pianist receiving many enthusiastic recalls. Mr. Siefert was very successful and Blanche Sanders Walker was, as usual, artistic with the accompaniments. The next recital of the series will be on February 23, the program to consist of Beethoven and Schumann compositions.

Olive Mead Concert Today.

The Olive Mead Quartet will give its last afternoon concert today (Wednesday, January 31) at four o'clock, in Rumford Hall, 50 East 41st Street, New York.

The program will be Haydn's quartet in D major; Glazounow's "Interludium in Modo Antico"; Beethoven's quartet in B flat major, op. 18, No. 6.

This will be the last of this season's four concerts in Rumford Hall.

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LONDON

HAREWOOD HOUSE, Hanover Square, W. }
LONDON, England, January 17, 1912. }

Since his return to London from America Oscar Hammerstein has been interviewed by several of the London daily newspapers on the future of his London opera house. Said Mr. Hammerstein in the Daily Mail of January 17:

I built the opera house just because I wanted to know whether Londoners wanted such a place. So far as that is concerned I am quite satisfied. The cheaper seats are well patronized; the receipts are satisfactory and steady and general running expenses are pretty well met by takings.

But that is not enough. Opera cannot be run unless it be subsidized. You can call it by whatever name you like, but whether it is a grant by monarch or municipality or substantial subscription by millionaire—the money is absolutely necessary if opera is to pay its way.

Now, I have spent a lot of money. One way and another I have spent little short of £350,000. I don't expect to make money, but I am not out to lose any either. If I get subscriptions for my boxes and a fair number of stalls, then with the splendid attendance in the cheaper seats the future will be brilliant. I shall produce real English opera.

Supposing I do not get the money? I pride myself first and last on being a business man with common sense. If London does not want the Opera House, does not want English opera, and thinks my presence is superfluous, I shall dispose of the place. No, I cannot tell you what will be done with the house or whether it will be turned into a music hall. Plenty of time to talk about that later.

The season is due to begin at the end of March, and I shall expect to know definitely well before that time. Hitherto when I have approached a wealthy man, he has simply said, "Oh, I don't know what sort of a show you are going to give," or "Who is singing for you?" The "pig-in-the-poke" era is now past. The productions cannot be surpassed, the singers are not to be excelled. A man who refuses a subscription now simply does so because he declines to support the London Opera House. I don't mind, so long as I know.

You must remember that there is a difference between grand opera and musical comedy. Look at the question of weather! Rain, snow, wind or fog will empty the popular seats. To speculate in grand opera with the weather thrown in against you is a little too much for one man. Then an all-round season consisting of novelties and popular prices can only be produced by the aid of subscribers. The average member of the general public will rush for a certain piece. But being an average man, he is doing what many hundreds of other average men are doing. The result is that on one night the house is overcrowded; on another night there is only a medium attendance. If you are going to have truly artistic experiments in national opera you must have a known backing upon which you can rely absolutely.

The whole matter may be said to simmer down to the simple question: "Is the number of English music lovers sufficiently large to subsidize two London opera houses?" When Mr. Hammerstein planned his London house he took a long chance on the question; he was a kind of "plunger," basing his hope and expectancy of the future on his experiences of the past. Experience is, however,

not infrequently a treacherous guide and especially a very unreliable gauge as an international opera indication. Too greatly in excess of London's grand opera appetite were the prices asked for the boxes and stalls in the tentative effort made before the opening of the house to secure a guarantee list of subscribers. With the exception of two, perhaps three, generous patrons of art who make England their home but are not English at all, but of Mr. Hammerstein's own race, there has been no support, subsidy, or guarantee of any kind offered this courageous impresario from any of the financial or social rulers of London society. And as Mr. Hammerstein has stated in his various interviews the return in the aggregate wealth of the cheaper seats is quite insufficient to run the London Opera House, though the attendance there is all that its manager could desire it should be. But one may ask: "Why not opera comique?" Expenses are not nearly so great in the production of this delightful genre of opera, and with one or two exceptions all Mr. Hammerstein's singers are essentially opera comique singers. Two "grand" opera houses run on a necessitous or kind of stringently economical basis is really quite too overwhelming an offering to ask London or any other city to sponsor. London specially wants not more opera but better opera, opera given with regard for its own verities of truth musically and dramatically. Ever must loom large and ominously on the horizon of any competitor's survey of operatic possibilities, old Covent Garden with its own special social raison d'être and annual quota of popular singing stars. The toy of those in the social swim, and the despair of those just able to keep afloat, when, however, paterfamilias writes a check for a box or a row of stalls for the Covent Garden three months' season, which is his contribution to the subsidy, he is at least sustained in the depletion of his exchequer by the "luxury of illusion." For to him Covent Garden is of the things traditionally sacred. Of its semi-hypothetically operatic doings he may have, probably has, vague and uneasy notions. But as to its remote and contingent possibilities as a social means-to-an-end rendezvous he bows with great obeisance. To see (and be seen in close proximity to) the imaginary great and near great is also a something which like virtue has its own reward. So, his subscription is renewed year after year. That the veil of his illusion is very badly rifted and needs much patching up never occurs to him; he being the good Englishman that he is, is blind to things as they are. But this great illusion was not created in a day or a few months, and it cannot be transplanted over night to any other soil, for operatically, it is indigenous to Covent Garden. Therefore, nothing further need be adumbrated concerning it, except to state the sad fact that the London Opera House

is minus its all embracing possibilities and that Mr. Hammerstein will have to evoke another kind of magic to charm the London public to his new, clean, and comfortable house. If London really wanted grand opera, that is, real grand opera, it would have had it long since at Covent Garden, for those who support Covent Garden support it for just what they want. As to Mr. Hammerstein offering to produce English opera as a sop to gaining the support of the English public for his empty boxes and stalls, that is rather a queer diagnosis of operatic conditions. Of course the production of an opera by a member of the Royal family would no doubt fill the house on the night of its premiere, perhaps on some few successive nights, but what about all other nights? If in the interests of English opera a subsidy for the London Opera House can be secured, if a kind of international opera can be established, then Oscar Hammerstein will have proved himself a wizard the like of whom the world has never seen! But Mr. Hammerstein must first educate his English public up to the point of liking opera in general and wanting opera in English in particular. He must convince himself as well as those he wishes to be convinced that that which he wants them to have is really worth having. If it is with English opera that he is to begin his incantations, he has a much more difficult veil of illusion to weave than the one made and utilized so effectively by the first London opera house. But if he has time to wait for the magic spell to begin to do its good work, if the cheap seats of the London Opera House continue to cover expenses during the wait, why, something may come of it all. In the meantime he might ponder on what Neil Forsyth, manager of the Covent Garden Syndicate, said on English opera, at the dinner given by the Old Neuenheimers' Society at the Trocadero Restaurant, January 13, which was that the present directorate of the Royal Opera were often asked to produce English works, but hardly one of those staged at Covent Garden during the twenty-one years he (Mr. Forsyth) had been there had brought enough money at the box offices even to repay the cost of production. Mr. Forsyth made another very pertinent remark referring to the finances of opera giving as applied to Covent Garden, affirming that under the present regime Covent Garden was practically the only opera house in Europe that "paid its way unaided and unsubsidized." The word subsidized, with and without the prefix, may mean many things, as words have so often a way of doing. Covent Garden is subsidized in exactly the way Mr. Hammerstein wishes to be subsidized—by its long list of box and stall supporters, which list is annually published in the columns of THE MUSICAL COURIER. And because it pays its way is exactly why it continues to propagate the grand reign of mediocrity in opera giving. As a means to an end it serves its purpose. There is always a fair list of "stars," and the "allowance" allowed to the management by the syndicate, reaped from the box and stall subsidy, is never exceeded, like the number of teaspoonfuls of tea doled out each morning by the practical English house frau for the day's consumption.

Charpentier's "Louise" (in French) will be produced at the London Opera House, January 24.

The London Symphony Orchestra was heard in its fifth concert of this season at Queen's Hall, January 15, when

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the program, conducted by Wassili Safonoff, was constructed entirely of Russian compositions, which numbered the Tchaikowsky "Francesca da Rimini" fantasia; two selections from the "Caucasian Sketches," by Ippolitoff-Ivanoff, which was their first hearing in London, and the "Easter" overture by Rimsky-Korsakoff, also a first time performance. The soloist was Wesley Weyman, who played the Rubinstein concerto (No. 4, in D minor) with much taste and musicianly feeling. Four more concerts will be given by the London Symphony Orchestra before its departure for the United States under the conductorship of Arthur Nikisch.

Helen Henschel, the accomplished daughter of George Henschel, gave a song recital at Bechstein Hall, January 16, playing, as is the custom of her father, all her own accompaniments. Miss Henschel opened her program with "Nymphs and Shepherds," Purcell; "Now Sleeps the Crimson Petal," Roger Quilter; "Blackbird's Song," Cyril Scott, and "Tomorrow," by George Henschel. The four songs were given with much charm, the last named a very attractive and dramatic setting to verses by Ethel Clifford. Following came a group of French songs: "L'Invitation au Voyage," Henri Duparc; "L'heureux Vagabond," Alfred Bruneau; "Il pleure dans mon cœur," and "Fantômes," Debussy. In style and diction Miss Henschel proved her innate artistic sense and good training. This group was perhaps the most thoroughly enjoyable of all, and the five traditional French songs, exquisitely given. They were as follows: "L'Angélus," "Mes Sabots," "La sévère raison," "Margoton" and "La Maumariée." Three traditional negro songs offered unique contrast to the well arranged program. Possessing a very agreeable voice, light and clear in quality and timbre, and a lyric sense that makes musical everything she does, Miss Henschel bids fair to taking an important place in musical art circles. She was assisted by Pamela Colman Smith in some well told stories.

The German season at Covent Garden will open toward the end of April. It is expected that Dr. Hans Richter will conduct. Among the interesting works to be heard at this opera house during the summer season is Wolf-Ferrari's "The Jewels of the Madonna."

S. L. Wertheim, for many years the principal viola of the Queen's Hall Orchestra, it is announced, is about to sever his connection with that organization, which will allow of him carrying out some other long deferred plans.

Sir Edward Elgar now is at work on a new imperial masque entitled "The Crown of India," the libretto and lyrics of which have been written by Henry Hamilton. This new work will be produced at the Coliseum, as it is at the request of Oswald Stoll, the manager of the Coliseum, that Sir Edward Elgar is writing the work.

Amy Castles, who has been touring in Australia the last two years, has returned to London, and is now under the management of the Daniel Mayer Concert Direction.

A new symphony by York Bowen will be produced by the New Symphony Orchestra at Queen's Hall, February 1.

EVELYN KAESMANN.

German Conservatory and College Events.

The New York German Conservatory of Music, 306 Madison avenue, and the New York College of Music, 128-130 East Fifty-eighth street, both under the direction of Carl Hein and August Fraemcke, keep students and their friends constantly interested in the various conservatory affairs going on in College Hall. January 23 a program of nine numbers, for piano, voice and violin, was performed to an audience which greatly enjoyed all the music. Many of these young pupils are blessed with unusual talent, and this, combined with the right instruction and consistent practicing, has developed them into budding artists. So far is this developed that advanced pupils play and sing in the large Carnegie Hall, with orchestra, a record achieved rarely by other institutions. Those who played and sang the most difficult numbers on January 23 were Lulu Muller (Mendelssohn's concerto, D minor); Lillian Uhlhorn (Liszt's "Canzone and Gondoliera"); Charlotte Huber (Gounod's "Queen of Sheba" aria); and Isadore Drimer ("Canzonetta," by d'Ambrosio, and "Tarantelle," by Wieniawski). Others participating were Antoinette Kotzahn, Elsie Eichler, Bella Zimble, F. Marjorie Bailey, Elizabeth Martineau, and A. J. Jordan. Rudolphine von Sukow and William Juliber played accompaniments.

January 30, Carl Figue gave the first lecture-recital on three great operas that have shaped music history, subject, "The Vampire," playing thirteen of the leading numbers. March 5 he gives "Oberon," and May 25, "Life for the Czar."

Jean Nongués, composer of "Quo Vadis," has just become the father of a baby girl named Simone.

R. E. Johnston's Hippodrome Concert.

The concert at the New York Hippodrome last Sunday evening, one of the series under the management of R. E. Johnston, brought forward a number of singers and players and the Volpe Symphony Orchestra. Manager R. E. Johnston is doing much for the cause of music in New York by instituting such a series of high class concerts, at which some of the greatest artists appear.

On this occasion, among others participating, Albert Spalding won applause with Saint-Saëns' familiar "Rondo Capriccioso" and Wieniawski's "Souvenir de Moscow,"



Photo by Matzene, Chicago.

LATEST PHOTO OF ALBERT SPALDING.

both with orchestral accompaniment, and responded with encores with piano accompaniment. Alexander Heineemann was heard to excellent advantage in a group of songs, in which field he is a recognized master, but he was less satisfactory in the "Pagliacci" prologue, which he delivered in German. Charlotte Maconda "on immediate favor with the "Mad Scene" from Thomas' "Hamlet," and created quite a furor with the polonaise from "Mignon." She also was compelled to respond to encores.

The audience responded enthusiastically to the splendid contributions and expressed pleasure in unmistakable terms.

Carolina White as Maliella.

The following press tributes from the daily papers of Chicago refer to Carolina White's success as Maliella, in Wolf-Ferrari's opera, "The Jewels of the Madonna":

Madame White as Maliella played the passionate, wayward girl with true Southern abandon and passion. Her portrayal of the



CAROLINA WHITE.

first ignorant, superficial recklessness to the final tragic despair was admirably done. Her part gave her many opportunities for fine

singing and she realized them in a beautiful manner.—Chicago Inter Ocean, January 17, 1912.

The principal roles were all in capable hands. Carolina White as Maliella, though perhaps not the ideal physical type of the Neapolitan street girl, was beautiful to look upon. She sang brilliantly, and her delineation of the dramatic values of the part lacked nothing in conviction, if somewhat less finished than it will be after another performance. The role is enormously difficult vocally, but Madame White commanded its musical values completely.—Chicago Tribune.

The roles were again sung with an unusual grasp of their dramatic and musical values by Carolina White as Maliella, a role which she presents with much conviction and with vocal beauty.—Chicago Examiner.

Carolina White made a beautiful and spirited Maliella, with the feeling for the meaning and the voice to express it. The part is one of those tremendous psychic problems of the modern opera, difficult to the last degree, making great demand on range and power, but Madame White was equal to it all. Fortunately there will be many performances in which the beauties of the work can be taken up in detail, while now there is time only for a general impression.—Chicago Evening Post.

It was the happy fortune of Carolina White, who created "The Girl of the Golden West," to invest the willful Venetian beauty (Maliella) of this new work with a tensely of touch and a charm of vitality to match the brilliance of her voice. She happily escaped the disposition to over-emphasize in the dramatic detail and by following the simplest and most obvious line of least resistance carried the part convincingly and sang it beautifully.—Chicago Daily News.

Lack of space forbids more than a passing mention of the individual members who assisted in making the performance noteworthy. Miss White's Maliella is undoubtedly the best character of the many she has shown to her Chicago audiences. She gets into the part better, makes it a living person instead of the lay figure of a grand opera character. She sang the music brilliantly, as she has never failed to do in any part yet, and was a very beautiful picture.—Chicago Journal.

The interpretation of the characters was admirable. Delightful Carolina White of the gorgeous voice and warm Southern beauty was a real joy as Maliella. The character is that of an impetuous, life-loving, passionate child of the people and she sang it with splendid abandon and dramatic power that surprised even those who know her work best.—Chicago American.

MUSICAL STOCKHOLM.

STOCKHOLM, January 16, 1912.

December has been a dull month for the music lovers of Stockholm. No concerts had we, and only a very few interesting evenings at the Opera. It will surely be better in the future, when some artists of fame will be heard in recital at the Academy of Music, among them the Brussels Quartet.

Conny Molin, pupil of the Academy of Music, made his operatic debut, December 13, as di Luna. He possesses a good voice and a stately figure, but has much to learn before becoming a real acquisition to the opera.

With the matinee on December 26 of "Varmlandarne," Anna Karlsohn took leave of the stage. She was with our Royal Opera for three decades, and has always been thoroughly artistic. The best role of Miss Karlsohn was Philine, but she has sung also all the other coloratura parts with the same success.

"Cendrillon" pantomime, after the well-known legend, and with music by the Swedish composer, E. Ellberg, was given December 28. The audience consisted mainly of children, who took a deep interest and were very glad when the prince at the end of the evening obtained the little Cendrillon for his bride. The part of Askunge was done with exquisite grace by Victoria Straudin, premiere danseuse, and the part of the prince by Oscar Tropp, premier danseur. These two artists are called "the Swedish Pavlova and Morakin."

An opera by the Swedish composer and critic, Andréas Hallén, called "Harald Wiking," was heard December 29. The very first performance of the opera took place at Leipzig (1881) under the baton of Nikisch. At Stockholm it was heard first in 1890. It was composed under the influence of Wagner, and Hallén is therefore called our first pioneer for the Wagnerian music. The opera was very favorably received. Stockman sang the title part, Mrs. Oscar was the young girl, Sigrun, and Mrs. Claussen, the mother. Järnfeldt conducted.

Emil Linden, former stage manager of the Opera here, was ill for some time, but has now wholly recovered, to the joy of all his friends and pupils.

John Forsell, formerly of the Metropolitan Opera, will commence a two months' season at the Opera here on Thursday.

L. UPLING.

PHILADELPHIA

PHILADELPHIA, Pa., January 26, 1912.

The Philadelphia Orchestra gave its fourteenth pair of symphony concerts on Friday afternoon, January 26, and Saturday evening, January 27, in the Academy of Music. Carl Pohlig conducted. The program follows:

Concerto in F major, for orchestra.....Bach
Per Aspera ad Astra (A Hero's Death and Apotheosis), sym-
phonic poem in four movements; Angel Song by mem-
bers of the Eurydice Chorus (by request).....Pohl
Symphonic poem, Tasso, Lamento e trionfo.....Liszt

The program, only three numbers long, was as enjoyable as it was interesting. Mr. Pohlig's symphony, of course, being the center of attraction. This is only the second time that Philadelphians have had the pleasure of hearing it, and which has a special notice in another column.

The Metropolitan Opera Company, of New York, gave "Lohengrin" at the Philadelphia Metropolitan Opera House on Tuesday evening, January 23. Emmy Destinn was Elsa and Matzenauer appeared in the role of Ortrud. Jadowker, in the title role, with Goritz, Witherspoon and Hinshaw, made up a cast of unusual excellence. The next performance will be a double bill, Leo Blech's opera, "Versiegelt," first time in Philadelphia, with Madames Galski, Alten, Matfeld; Messrs. Jadowker, Goritz, Well and Ruysdael. Alfred Hertz, conductor, followed by "Pagliacci," with Madame Fornia and Messrs. Caruso and Gilly. Sturani, conductor.

Madame Galski gave a song recital for the benefit of the Settlement Music School, in the Academy of Music, Monday afternoon, January 22. Her program included selections by Schumann, Brahms, Schubert, Wagner, MacDowell, D'Albert, Homer, and MacFayden. From the dramatic of Wagner and Schubert to the beautiful little songs of Homer for children Madame Galski's wonderful interpretative art was in every mood of every song, and there is no doubt that her appearance for this benefit has created far-reaching interest in the institution. Constantine von Sternberg accompanied Madame Galski, and responding to the spirit of the occasion, contributed several piano pieces, including his own arrangement of the Chopin "Bolero." There were flowers for Madame Galski and encores by the enthusiastic audience.

Jan Kubelik, the famous Bohemian violinist, will give a recital, in conjunction with Alessandro Bonci, tenor, at the Philadelphia Metropolitan Opera House on Friday evening, February 9.

Martha E. Pettit, pupil of Mauritz Leafson, gave a recital of more than usual interest in Griffith Hall on Thursday evening, January 25, with the following program:

Piano—
Sonata Opus 7.....Grieg
Allegro de Concert.....Guiraud
Aria from Irene.....Gounod
Dr. Anthony.

Piano—
Ballade, A major.....Chopin
Waltz, E minor.....Chopin
The Lark.....Balakirev
Korean Song.....Eberhardt
Malia.....Tosti
Dr. Anthony.

Piano—
Gavotte.....Gluck
At the Brook.....Sauer
Faunes.....Poldini

Dorothy Johnston Basler, the well known harpist, has been engaged as soloist for the Monday Morning Music Club, of Washington, D. C.; the Choral Society, of Hagerstown, Md., and the Schubert Club, of York, Pa.

The Manuscript Music Society, of Philadelphia, gave the following interesting program at its private concert in the Orpheus Club Rooms, Thursday evening, January 25:
Melodrama, The Raven.....Rollo F. Maitland
Florence Wood Mitten, Mr. Maitland.
Ballad for violin and piano.....Hedda van den Beemt
Mr. van den Beemt, Mr. Lang.

Children's Song.....W. W. Gilchrist
Wynken, Blynken and Nod.
The Star.
Rock a Bye Baby.
Meadow Talk.
The Dinky Bird.
Maud W. Grove, Clarence Bawden.

Quartet in E flat, op. 42, for piano and strings. Henry Albert Lang
Mr. van den Beemt, Samuel Hall, Bertrand Austin, Mr. Lang.

"Lucia di Lammermoor," which was given by the Philadelphia Operatic Society in the Academy of Music on Thursday evening, January 25, was another demonstra-

tion of the widespread interest the organization has aroused, the wealth of talent the city affords, and the unqualified value of having Siegfried Behrens as director. In last evening's performance there was a chorus of 200, and orchestra of sixty and a ballet of thirty-two. The choruses were admirably sung and each soloist deserves especial mention. Miss Fritz was received with pronounced enthusiasm and was quite overwhelmed with flowers. The organization is one for the city to justly feel proud of. The next opera, it is announced, will be "Martha," to be given April 25.

Miss Brinker, who has recently returned from a long course of foreign study and successful concertizing, sang with the Philadelphia Orchestra in Atlantic City, N. J., last week. Miss Brinker has a beautiful soprano voice, and justly shared in the ovation which was accorded the orchestra and its leader, Mr. Pohlig.

The dinner given by the Music Art Club in its club rooms, Seventeenth and Chestnut streets, to Madame Galski on Monday evening, January 22, was a delightful affair. There were one hundred guests present, and every one appreciated the honor of meeting personally the distinguished guest. Dr. E. I. Keffer, president of the club, presided at the dinner, and after introducing Madame Galski, brief remarks were made by Johan Grolle, director of the Settlement Music School; John F. Braun and Nicholas Douty. Toasts were proposed to Mrs. S. Fels, to whom the Settlement owes its support, and Mrs. Weatherly, through whom Madame Galski was secured. The climax of all this good feeling came when Madame Galski, in her characteristic charming manner, thanked all for this and her previous receptions here and reminded us that it was in Philadelphia that she made her first operatic appearance. At the reception which followed, Karl Schneider proved to be a genial host, and a short musical program was given by Clarence Bawden, pianist; Mr. Douty, tenor, and others.

The Philadelphia String Quartet announces the second concert of its second season in Griffith Hall, Thursday evening, February 1, with Constantine von Sternberg as assisting artist.

CALENDAR FOR THE WEEK.

Grand opera—"Versiegelt" (first time in Philadelphia). Metropolitan Opera House, Tuesday evening, January 30. Mesdames Galski, Alten, Matfeld; MM. Jadowker, Goritz, Well, Ruysdael. Conductor, Alfred Hertz. Followed by "Pagliacci." Madame Fornia; MM. Caruso, Gilly. Conductor, Sturani.

Recital—Zimbalist, violinist. Academy of Music, Tuesday afternoon, January 30. Samuel Chotzinoff at the piano.

Philadelphia Orchestra—Popular concert. Academy of Music, Wednesday evening, January 31. Conductor, Carl Pohlig. Soloists, Francis Lapitino, harpist; Edith L. Gastel, soprano.

Concert—Treble Clef. Horticultural Hall, Wednesday evening, January 31. Samuel L. Herrman, director. Evans Williams, tenor, soloist.

Concert—Philadelphia String Quartet. Griffith Hall, Thursday evening, February 1. Constantine von Sternberg, assisting artist.

Philadelphia Orchestra—Academy of Music. Friday afternoon, February 2. Conductor, Carl Pohlig. Soloist, Ellison Van Hoose, tenor.

Philadelphia Orchestra—Academy of Music. Saturday evening, February 3. Conductor, Carl Pohlig. Soloist, Ellison Van Hoose, tenor.

JENNIE LAMSON.

Music at the Woman's Press Club.

The Woman's Press Club, of New York, reserves one meeting in the year for the discussion of music. This usually takes place in April, but this season it was put forward three months and taken up at the social meeting held at the Waldorf-Astoria, Saturday afternoon of last week. The zeal for music in the councils of this club is largely due to Madame Evans von Klenner, who has been the president for four years. Madame von Klenner is an eminent authority and one of the prominent vocal teachers of America. She is the chairman of music of the State Federation of Women's Clubs.

The program presented at the Waldorf-Astoria last Saturday was planned by Sarah Buchanan Huff, but because Miss Huff was called West on account of the illness of her mother, her place was taken by the president, who was also among the speakers of the afternoon. Madame von Klenner read a graceful paper entitled, "Music as an Educational Asset." The other speakers were Edwin A. Rockwell, musical editor of the Brooklyn Eagle, and Emma L. Trapper, of THE MUSICAL COURIER. Mr. Rockwell read a carefully prepared paper, the subject of which was, "What a Music Critic Really Thinks." Miss Trapper's theme was, "Opera: In English or Polyglot." Anna

Matherson read extracts from her amusing little book, "The Song of the Evening Stars," which deals in homely verse with what goes on at the Metropolitan Opera House.

Ottile Schillig sang Bemberg's "La Mort de Jeanne d'Arc," accompanied at the piano by Edith Evans. The Von Ende Violin Choir, directed by Herwegh von Ende, played the overture to Reissiger's opera, "The Mill," the overture to "The Merry Wives of Windsor," Weber's "Jubel" overture, and the Schubert "Ave Maria." Miss Evans assisted in the ensemble at the piano, and F. W. Riesberg presided at the organ.

As the occasion was a social affair, no formal criticism of the musical performances or the speeches is necessary. The audience was large and cordial. Edythe Totten McGrath was chairman of the reception.

Elena Gerhardt Wins Praise in Boston.

Elena Gerhardt, the noted German lieder singer, has won the approval of Boston as well as that of New York. The following press criticisms, curtailed from necessity, prove her standing as an eminent songstress:

Miss Gerhardt is of agreeable presence in the concert room. She is tall of stature, stalwart of body, comely with a full, blonde, German comeliness. The listener feels the intelligence and the capacity for emotional response that are in her. Miss Gerhardt's voice is a real singing voice, not merely a declamatory instrument, capable of an emotional and characterizing parlando. It is, indeed, a rich and warm soprano, pleasurable even in its higher, middle and lower ranges. She is a very accomplished singer by every standard—German or non-German—of the art of song. The severest pedagogue may not quarrel with her technical procedure. Her intonation is just; her tone poised, secure, free and singularly even. Miss Gerhardt is a mistress of what are called "head tones"; she can give them due thinness and paleness of quality, use them subtly to achieve mood and atmosphere, yet never turn them merely "white" and unmusical. She is mistress, too, of the gradations of tone and her half-voice is of remarkably soft and caressing quality. Her fluency, the sheer suppleness of her voice to all that she would do with it are remarkable. Yet her tones never lose their quality of sensuously beautiful song. Her voice is rare in its rich, warm beauty. Her skill, continence and freedom in the use of it is rarer still. She deserves the attentive study of our singers, the full admiration of our amateurs and connoisseurs in song.

By grace of this voice and this vocal skill and still more by grace of a finely intelligent mind and a quick, deep, differentiating sensitiveness to the moods and emotions of poetry and music, Miss Gerhardt is a remarkably expressive singer.—Boston Evening Transcript, January 13, 1912.

Her abilities as a singer of the lied have hardly been overestimated. Besides being an able interpreter of the thought and emotional import of a song, Miss Gerhardt enjoys an enviable acquaintance with the principles of vocal technique, one unfortunately not shared by too many of her sisters of the opera, from her own and from other lands. Her voice is a mezzo of natural warmth and beauty, of noticeable evenness of register, ample in compass and volume, capable of a wide range of dynamics, caressing, haunting in softly sustained and vanishing phrases, effects of which the singer is mistress; commanding and thrilling by its power in dramatic outbursts or in passages of large and sustained passion, an instrument capable of a wide latitude of emotional expression, yet engaging the hearer by the sheer beauty of its tones. She makes the most fragile and exquisitely spun phrase a thing of architectural beauty by the support of the breath. She produces her tone with such purity and sense of its vibration that all vowels possess an evenness of resonance and power. Her attack is precise and secure, whether in loud or soft passages; she is skilled in the emotional and dramatizing uses of tonal color, accent and the nuances; she knows the value of repose; she also permits her face to be a partner to the joys and sorrows of the song and not a mask through which words and sounds issue merely.—Boston Globe, January 13, 1912.

She bears herself modestly on the stage and is a most accomplished singer of "intimate" songs. Her voice is a rich, warm soprano of liberal compass and beautiful quality, singularly even throughout. She is a skillful singer and shows the results of excellent training and native intelligence. She has mastered the art of suiting tonal quality and force to each song with a view to its character and mood. While her voice is, first of all, lyrical, she can use it, especially her brilliant middle register, for strong effects, as she proved yesterday by her performance of Brahms' "Schmied" and Wolf's "Der Freund." Although she has vocal strength to a marked degree, she is sparing in the display of it and thus she furnishes impressive contrasts and excites surprise. Her artistic sobriety is not shown in this alone. She has an uncommonly fine *flexa* voice which she does not abuse. She even manages to give the effect of a thin, pale voice in a song like "Rosamunde." She can turn full tones into mild echoes of them without breaking the melodic line and without losing true quality or deviating from the pitch. And this voice is controlled by a mind that is naturally poetic or has been so trained and become so sensitive that the just interpretation of a poetic idea or the expression of a sentiment or emotion seems instinctive, inevitable.—Boston Herald, January 13, 1912.

Max Pauer Coming Next Year.

Max Pauer, the director of the Stuttgart Conservatory of Music, the acknowledged authority on Bach and Brahms, will spend several months in America early next year. Because of his English birth, although of German parentage, Mr. Pauer naturally feels a keen interest in this country, knowing the language and being in sympathy with the spirit of its people.

Mr. Pauer's desire to visit this country was stimulated recently when he received an offer from a prominent school of music to deliver a course of lecture-recitals next year, in what is called "The Master School" series. The offer has not yet been accepted by Mr. Pauer, as he doubtless would rather be introduced to the Americans as a virtuoso, than as a lecturer and pedagogue.

MINNEAPOLIS

MINNEAPOLIS, MINN., January 27, 1912.

The "Jena" symphony, attributed to Beethoven, about which there has been much discussion in circles musical since its discovery in the archives of the Jena University, was given a reading at the Sunday concert, which brought out clearly its best points. The overture to "Donna Diana," by Reznicek, which was played at a former concert, was repeated. The ever popular meditation from "Thais," with violin obligato, played by Richard Czerwonky; Rimsky-Korsakow's Spanish caprice of remarkable and varied instrumentation, and Mozart's Turkish march, completed the orchestral program. Rosine Morris, pianist, was the soloist, playing the Saint-Saëns G minor concerto. Miss Morris won a well deserved success with her able performance of the concerto. Few, if any, soloists at this season's popular concerts have been more warmly received.

William MacPhail and Margaret Gilmor MacPhail will give an evening of sonatas at First Unitarian Church, February 20.

Josephine Curtis, a Minneapolis violinist who recently returned from a period of study in Europe, has accepted a position as head of the violin department of Grand Forks Conservatory.

Many famous artists were heard at the Minneapolis Conservatory of Music, Saturday morning, when Mr. Pontius conducted a concert through the agency of his new Victrola. A large number of students enjoyed the concert, and doubtless profited by it as well. Saturday afternoon a vocal class of Mr. Pontius' listened to arias by well known singers, and afterward sang the same arias with a view to comparison and critical study of their own work.

Mrs. Alfred Andresen, accompanied by Marian Austin, gave a song program at the Bemis Bag Factory, Tuesday afternoon.

The annual Fun Fest of Foolish Fancies and Frivolous Follies was indulged in by the student section of the Thursday Musical, Wednesday afternoon. A program of high art was offered, and even standing room was popular.

The Minneapolis Symphony Orchestra, Friday night, took another triumphant step onward with its masterly performance of the Brahms second symphony. After a program of such absorbing interest and superior execution as that of this eighth of the evening concerts, it is

with the most serene confidence that Minneapolis sees her orchestra go forth this spring prepared to conquer new worlds. The program, which opened with the overture to the "Magic Flute" (Mozart), had the happiest possible ending in the joyful exultant melody of Georg Schumann's "Liebesfrühling." Albert Spalding, who played the Mendelssohn violin concerto, made a complete conquest, and little wonder, for an American audience does not fail to rise enthusiastically to greet a young American who combines, as does Mr. Spalding, artistic feeling and ability with perfect naturalness of manner and earnestness of purpose. Mr. Spalding, even after granting an encore, was vociferously recalled many times.

The soloists for the four remaining Friday evening concerts are: February 9, Ludwig Hess, German concert tenor; February 23, Johanna Galski, Wagnerian soprano; March 8, Richard Czerwonky, violinist, concertmaster of the orchestra; March 22, Katharine Goodson, English pianist.

The most important event of the week at the Minneapolis School of Music, Oratory and Dramatic Art, was the lecture-recital given Saturday, January 27, at 12.30, by Wilma Anderson Gilman, which was the second of a series of twelve. The subject was, "What Imagination and Stories Have to Do with Interpretation." The lecture for next week at the same hour will be "Music in America—MacDowell." A beginning class in ear culture and diction was organized last week to accommodate those who have registered at the school since the holidays. The work is conducted by Stella Spears, and is free to all students. The regular Saturday hour was occupied this week by Dagny Gunderson, advanced piano student of Wilma Anderson Gilman; Dorothy Kurtzman, reader, pupil of Mr. and Mrs. Charles M. Holt, and Vivian Patridge, soprano, pupil of William H. Pontius. The program follows: (a) "Polichinelle," by Rachmaninoff; (b) "Vision," by Liszt—Miss Gunderson; "Celestial Imaginings"—Mrs. Kurtzman; (a) "I Breathe Thy Name," by Mary Turner-Salter; (b) "Hayfields and Butterflies," by Del Riego—Miss Patridge; (a) "Encouragement," (b) "Mammy's Li'l Boy"—Mrs. Kurtzman; (a) "In Autumn," by MacDowell, (b) "Water Lily," by MacDowell, (c) G minor prelude, by Rachmaninoff—Miss Gunderson. The faculty program for next Saturday at 11 o'clock will be given by Edna Brunius Funk, pianist. Friends and all students of music are cordially invited. Miss Funk returned recently from the Peabody Institute at Baltimore, where she was a pupil of Louis Bachner. Mary Bigelow,

pupil of Mr. and Mrs. Charles M. Holt, went to Redwood Falls last Friday to spend a week coaching the Senior High School play—"At the End of the Rainbow." Pupils of Alice O'Connell, of the dramatic department, have three plays in preparation, which will be presented in the school hall in the near future. Hermoine Peterson, pupil of Mr. and Mrs. Charles M. Holt, gave readings for the girls at Bemis Bag Factory last Tuesday. A group of piano pupils of Gertrude Hull, voice pupils of Stella Spears, and elocution pupils of Alice O'Connell will be presented in a recital, Saturday, February 3, in the recital hall, at 2.30. Friends are cordially invited.

MARY ALLEN.

ST. PAUL

ST. PAUL, MINN., January 27, 1912.

The "Jena" symphony, held to be an early work of Beethoven, was the feature of Tuesday evening's symphony concert in which most interest centered. Though a far cry from the great symphonies of Beethoven with which the musical world has long been familiar, it is impossible to deny to it much of melody that pleases and fresh simplicity that charms. The orchestra did itself less credit in the performance of the symphony than in the playing of the two numbers that came later, a strange programmatic composition of Smetana's, "From Bohemia's Fields and Groves," and Tchaikowsky's "Italian Capriccio," both of which were read with keen understanding by Mr. Rothwell and played particularly well. The striking beauty and commanding stage presence of Eleanor de Cisneros, the soloist of the evening, won the approval of her audience. The arias, "Amour viens aider," from "Samson and Delilah," and "O Don Carlos," from "Don Carlos," were given with orchestral accompaniment, as was her first encore, an aria from "Cavalleria Rusticana"; two songs with piano accompaniment, "Verborgenheit" (Wolf) and "Traume" (Wagner), were sung as encores to the second aria. The piano accompaniments of Mrs. Robinson were good; that of the second song, "Traume," was especially beautiful.

Many out of town opera patrons are arriving, and the short season of opera promises to be a brilliant one.

The program of the popular concert, at which the largest Sunday audience of the year was in attendance, comprised the allegro movement from the Tchaikowsky "Pathetic" symphony; Rimsky-Korsakow "Spanish" caprice; "Dance of the Hindoos," from "The Pearl Fishers" (Bizet); "Evening in the Mountains" and "At the Cradle" (Grieg), and introduction to Act III of "Lohengrin." Lois Ewell was the soloist.

MARY ALLEN.

Hofmann Demonstrates Piano.

Josef Hofmann gave a piano recital at Carnegie Hall Saturday afternoon, January 27, and demonstrated the smooth and polished action, the fine tonal gradations, and the delicate, as well as sonorous, response of the Steinway piano used at the concert.

Big Success for Falk in Atlanta.

Jules Falk appeared in Atlanta, Ga., at the Auditorium, on January 24, under the auspices of the Festival Association. A report of the concert states that he had tremendous success and won numerous encores.

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PARIS

PARIS, JANUARY 18, 1912.

The inimitable and incomparable Fritz Kreisler is booked to give a concert here at the Salle Gaveau on January 30. His program consists of the Bach concerto in A minor, the Mozart concerto in A major, No. 5, both with orchestral accompaniment; a set of the pieces by old masters resuscitated and arranged by Kreisler, with which everybody now is so familiar, accompanied by stringed orchestra; and two pieces composed by Kreisler, with piano accompaniment. It is an evidence of Kreisler's bold originality to pass from full orchestra accompaniment to stringed orchestra and then to piano for the close; depending upon his own virtuosity instead of the noise of trumpets and drums to win success.

Another recital of interest is that announced for February 8 by Georges Enesco with piano and organ. Enesco, who is better known in America as a composer than as a violinist, is evidently very strongly influenced by Fritz Kreisler, for his program consists of a sonata in G minor by Locatelli, a partita in D minor by Bach, the "Dance of the Sorcerers" by Paganini, and four pieces by old masters arranged by Kreisler. The only modern piece on the program is a "Concertstück" by Saint-Saëns, and—well—that is not so very modern either. It is certainly not without interest to note in passing that Enesco, who is undoubtedly of more importance as a composer than Kreisler, does not place a single one of his own compositions on his program!

The American colony has several representative composers living here and among them George E. Shea, who has just published a new song of unusual interest and merit (one may indeed say unusual value), for, although by no means devoid of the beauties of modern harmony, this song possesses good strong melody and rhythm and furnishes the singer with excellent opportunities of expression and tonal effect. The title of this song is "The Jester's Drinking-Song." The English words are by Ada Weigel Powers and Mr. Shea himself has made a most effective French translation, no small feat and one that speaks well for the composer's intimate knowledge of French.

There seems to be a perfect passion here just now for the music of the classical masters. In addition to these recitals just mentioned, where modernism has no repre-

sentation, the Concert Touche and the Concert Ronge are giving series of classical programs consisting for the most part of works of Beethoven. The Bach Society renders the choral works of the "father of music," and the Schola Cantorum does likewise. A string quartet is giving all of the quartets of Beethoven in chronological order, and a hardy and valorous pianist is advertised to perform the sonatas, all of them from first to last, in a series of recitals! Is this not, perhaps, after all, a very natural revolt against some of the all too excessive modernists whom the great majority of music lovers find themselves utterly unable either to understand or appreciate?

It seems strange to think that Chopin, who died in 1849, could have a pupil still living and still able to perform in public. That seems a long time ago—sixty-three years! And yet recently it has come to light that a Mr. Peru, a pupil of Chopin, is living in Paris, in great poverty. Attention was called to him and to his poverty perhaps partly by the recent death of the artist Ziem, who professed, as was recently noted in THE MUSICAL COURIER, to have had most intimate friendship with Chopin. It was noted that the sculptor of the statue of Chopin, which stands in the Luxembourg Gardens, had dedicated his work to Peru, and it appeared also that Mr. Peru's present almost destitute condition was due at least partly to having subscribed too generously to the fund for the building of this monument. Some engagements have been procured for him to play in private houses, and no doubt other engagements will come. It is said that he had some reputation in his day and gives a brilliant performance even now in spite of his great age. But what a sad thing it is after all to be forever only the pupil of a great man and to claim that as one's sole distinction! It is almost worse than being the great man's son.

Speaking of monuments brings to mind the discussion as to the final resting place of M. de Charnoy's Beethoven monument. It was originally intended that this monument should be placed in Passy but the municipal council of that quarter refused it at the last moment under the pretext that it was too large for the place that had been selected for it. The monument was then offered to Vincennes, which is exactly at the opposite end of Paris, just outside the city limits. This would have been a good place for this handsome monument but the Commission has decided that the matter cannot be so hastily (?) decided, and that several other commissions or committees will first have to be consulted. Meantime Beethoven waits!

A most delightful recital was given, January 9, by Miss Alice C. Hicks, mezzo-soprano, of Toronto, Canada, a pupil of Madame Regina de Sales. Miss Hicks, who does credit to herself as well as to her teacher, was assisted by Mrs. John R. McArthur, pianist, of New York, and Mr. Gordon Yates, baritone, from the Queen's Theater, London. Her program was as follows:

Wonne der Wehmuth..... Beethoven
Lungi dal Caro Rene..... Lehman

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Es hat die Rose sich beklagt Franz
My Ain Folk Lemon
Now Sleeps the Crimson Petal Quilter
Blackbird's Song Cyril Scott

Miss Hicks has a voice of strikingly beautiful quality and sweetness, and she uses it well and with much sympathy and intelligence. She leaves for America immediately. Mrs. McArthur, who now is living in Paris in order to study with Mr. Thuel Burnham, is well known in New York, being president of the Thursday Musicales, and has already been mentioned in these columns. Mr. Gordon Yates possesses an exceedingly fine and resonant baritone and excellent diction, and gave great pleasure with a number of old English songs.

In order perhaps to combat in a way the constant sway of music of the classic school and give the younger men a chance to be heard, the publisher Durand announces a series of five concerts the programs of which consist almost entirely of compositions of the extremely modern French school. I say almost entirely, for each of these five programs begins with one piece by Rameau. The other composers represented, beginning with the oldest, are Saint-Saëns, Fauré, Debussy, D'Indy, Chausson, Ravel, Louis Aubert, Roger-Ducasse, Samazeuilh, Florent Schmitt and Rhené-Baton. This will surely be a feast of ultra-modernism: diminished chords and augmented chords, whole tone scales and quarter tone scales, but these concerts are certainly not what one may call popular. However, for those who are interested in trying to fathom the depths to which the modern art of discords can reach, this will be a good place to go; and the interest will be greatly heightened by the fact that most of these composers are themselves to take an active part in the proceedings.

The Society of the Friends of Brahms, which gave a concert of the master's works in December, is to give another in the middle of February. It is surprising to see how little Brahms is known in France and still more surprising to see how little he is appreciated. This society is attempting a good work.

At a musicale recently given at the Lyceum Club Miss Marie Mikova, a pupil of Mr. Wager Swayne, particularly distinguished herself. This young lady is already a most brilliant performer with an advanced technic and faculty of interpretation which speak well for her chances of success. At the same time she shows a great deal of power used in the right place and an assurance before the public which adds greatly to the charm of her playing.

The opera, "Monna Vanna," from the play by Maeterlinck, set to music by Henry Février, is to be heard again at the Opera where it enjoyed some success when first given. A new work by this composer will be given next season at the Opera Comique. This is "Carmosine," taken from the story by Boccaccio, which was made into a comedy by Alfred de Musset. Mr. Février is a pianist of some note and recently accompanied some of his own compositions at a concert given by Madame Le Goff, among

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them "L'Intruse" (words by Maeterlinck), and portions of "Monna Vanna."

Your correspondent learns on excellent authority that Louis Aubert, the composer of "The Blue Forest" (La Forêt Bleue) which is about to be produced by the Boston Opera, has not been invited by the managers of the Opera to be present at the opening performance of his work. The reason given is that it has been found necessary to make some cuts in the work because of its length, and it was thought best to make these cuts without consulting the composer. True, composers are liable to show themselves troublesome in such cases. Still, cuts in French operas must generally seem advisable when staged in America, for as they are given over here they are simply interminable!

For two years or more the National Society of French Composers has been waging war against the Independent Society of French Composers by simply pretending that the latter society, the secessionists, did not exist. Meantime the new society got all the new men, while the old society, like an ostrich, pulled its head out of the sand one day to find itself on a desert and very much deserted. They had no one to depend upon for their concerts except men of little talent and less genius. Result: a very brilliant concert last week made up entirely of compositions by members of the rival society. The first rendition of a work by Roger-Ducasse, three pieces for piano by Gabriel Fauré executed (rather dryly) by Madame Long of the Conservatoire, and a quartet by Debussy.

"Faust" is still appearing with pleasing regularity at the Opera and is said to be, after all these years of faithful service, one of the most successful operas on the repertoire from the box office standpoint. Its only rivals for the public favor are certain pieces by a German named Wagner—about which there is nothing at all surprising, considering the sort of stuff the Opera plays. But if we have the same old "Faust" we have, at least, a new Marguerite, and a very charming one. She is very young, and that counts for something. Nothing wonderful as yet about her voice, though it is hard to say how it will develop, but she does the part nicely and is altogether a very attractive figure. Her name? Mlle. Hemmler, just graduated from the Conservatoire. When she and Lassalle take the parts of Marguerite and Faust they never fail to score a genuine success, especially in the love scenes. Mlle. Hemmler made her debut at the Opera on December 17 last.

Maurice Ravel, who is becoming known in America, where his quartet in F major has been played, and who is considered one of the most important of the younger school of French composers, is writing an opera on the old, well worn subject of Don Quixote. In view of the fact that Strauss has written a symphonic poem on the same subject, and that Massenet has made an opera of it, this is interesting, and rather surprising news. However, Ravel, who is almost a Spaniard, having been born in the Pyrenees Mountains close to the border, tells us that Massenet's treatment of Cervantes' most famous character is nothing but a mere burlesque, being no nearer the real Don Quixote than is Gounod's "Faust" to the "Faust" of Goethe or Thomas' "Hamlet" to the "Hamlet" of Shakespeare. Considering the great beauty of Ravel's "Spanish Rhapsody" as well as his musical comedy in one act, "L'Heure Espagnole," we cannot deny this composer the ability to treat a Spanish subject. This opera, which is intended for the Paris Grand Opera, will be very spectacular with many characters and vivid local color. The subject of Don Quixote had been turned into an opera more than twenty-five times when Massenet undertook it—and made a successful work of it. There is no reason why Ravel should not do the same. But are there really no new subjects worthy of an operatic composer's attention?

The Société Frederic Chopin, whose object it is to study the great composer's life, to make known his works, and to preserve the honor of his memory has been inaugurated with every promise of success. A number of well known names are listed as its directors, among them: Chevillard, De Reszké, Edmond Rostand and Maurice Ravel.

The pupils of Thel Burnham are prominent in the musical activities of Paris this season. Among them may be mentioned: Bess Bradford, of Jacksonville, Ill., and Marguerite Krieger, of Kansas City, both of whom will give recitals in February; Mrs. John MacArthur, who played with brilliant success at the last Sunday concert of the Students' Atelier Reunion, being enthusiastically applauded for her rendering of Schumann's "Faschingschwank" and shorter pieces by Liszt. Mrs. MacArthur will be heard in Strauss' "Enoch Arden" music at the Lyceum Club next month, assisted by Penelope Peterson, who will read the poem. At Mr. Burnham's first recital

of the new year on Sunday afternoon there was a large and distinguished audience present and the pianist was in his most genial mood. Among his guests were Count and Countess Pieri, Countess de Chandon, Baroness Wardener, Mrs. Consul-General Mason, Mrs. Dean Mason, Mrs. Fish, Miss Fish, M. and Mme. Maurice Peau, Miss Estill and M. Lafoucauld.

"Les Girondins" is a grand, dramatic (and sanguinary) opera in four acts and six scenes by Fernand le Borne. The libretto is by Andre Leneka and Paul de Choudens, the latter a music publisher on the Boulevard, from whose press have come some of the most melodramatic operas of the past seasons, such, for instance, as "Ivan the Terrible." Hardly had the habitués of the Gaité-Lyrique Theater been delivered from the horrors of "Ivan," when they were presented with the no less gruesome "Girondins." This work, which deals with the French Revolution, was first performed at the Grand Theater, Lyon, in March, 1905. The story is very much the same as "La Tosca." As for the music, it has the one merit of introducing revolutionary songs and working them up symphonically with good effect. Apart from this it is of little value. The love passages lack both passion and beauty, and genuine musical invention is conspicuous by its absence. The orchestration is skillful and spectacular, introducing cannon shots and other machinery of the melodrama. Thanks to its melodramatic and spectacular nature "Les Girondins" will perhaps be more successful than any of the other four or five operas that have come from this composer's pen. It may even make its way outside of France, just as "Quo Vadis" has done, being very much the same sort of work, although the libretto is not so good; in fact, the libretto compares with that of "Quo Vadis" just as the genius of Paul de Choudens compares with that of Sienkiewicz. But it is amusing to find the critics here talking about this gruesome melodrama being a welcome return to the genuine French school; an evidence that the operatic stage of France is, at last, freeing itself from Teutonic influences, a natural reaction against the reign of gods and goddesses from beyond the Rhine.

Speaking of opera, a comparatively new work by a comparatively new woman (no offence!) who happens to be a pupil of Le Borne, is to be given next week at the Opera. This is "Cobzar," and the name of the composer is Gabrielle Ferrari. This work was first brought to the attention of your correspondent by a notice which appeared in a Paris paper stating that "Le Secret de Suzanne" was due to the collaboration of Madame Ferrari, composer of "Cobzar," and of M. Wolff. This combination of names was so striking that your correspondent, who is an old friend and schoolmate of Wolf-Ferrari, thought it worth while to question Madame Ferrari as to the exactness of it. She answered that she knew of the note which had appeared in the paper, and that she was very much annoyed that her name should be confounded with that of another composer. It is to be noted, however, that she did not make a public denial of that note in the paper in which it appeared (at least your correspondent watched carefully for such a denial and did not find it), from which you may make your own inferences.

The first Paris performance of "Cobzar" was set for next week, but it is probable now that it will have to be postponed because of the strike of the ballet. This strike came suddenly and very unexpectedly. The bill advertised for last Monday evening at the Opera was Fevrier's "Monna Vanna," followed by "La Roussalka," but at the close of the opera, and after a rather long wait, it was announced that the ballet could not be given because the dancers had gone on strike. The reason of this strike seems to be principally that certain dancers who showed particular talent were granted an increase of salary, also that certain dancers had been taken into the ballet who were not members of the union. For the present, opera will be given without ballet, for which some of us will not be sorry.

It was announced that Van Dyke would appear at last week's concert of the Soirées d'Art, assisted by Victor Gilles, pianist. The program, however, was given by the brothers Geloso, it being explained that M. Van Dyke was ill. It is rumored—merely rumored—that he refused to appear because of the unsatisfactory advance sale, a rumor that is given some weight by the fact that his pianist, M. Gilles, was also declared to be too ill to appear. All of which is in no way surprising when you consider that the daily papers pass over in perfect silence the appearance in Paris of even the greatest of artists unless they associate themselves with one of the large orchestras. Even the billboards have no notices of chamber music, etc., except on rare occasions. The great artists come and go, and the reader who depends for his news upon the daily papers never even hears of their passage. Queer, isn't it?

F. P. P.

TWO RUSSIAN SYMPHONY CONCERTS.

Among the three thousand persons who attended the concert by the Russian Symphony Orchestra at Carnegie Hall, New York, Saturday evening of last week, there must have been many who resolved that they never wished to hear Tchaikowsky's "Manfred" symphony again unless it was better played than on that occasion. The unhappy hero of Lord Byron's fancy had woes enough, without enhancing them in a long and tiresome musical setting. Such a composition demands a master to lead it on to triumphant close. Saturday night's presentation disclosed that there had not been sufficient rehearsals to warrant a public performance. The tone quality of the orchestra was generally rough; there were frequent slips in intonation, and some of the instruments seemed fearfully out of tune. Between each movement, or "tableau," as stated on the printed bill, a large number of late comers added to the confusion; this may to some extent have annoyed Modest Altschuler, the musical director, for he appeared to be at times utterly separated from his men. The thing lacked all satisfactory cohesion and sympathy.

A real flutter of excitement came when the soloist of the night, Yvonne de Treville, appeared before the footlights. Miss de Treville, who used to sing such dramatic roles as Elsa and Elizabeth with the Savage English Opera Company at the American Theater fourteen years ago, has returned to her native land a full fledged coloratura soprano. The chameleon which changes its colors, and for that reason has been regarded as a phenomenon in the world of natural history, is rapidly losing its uses as an analogy when inconsistencies in the human family are under discussion, since singers have discovered that it is possible to change the timbre of their voices at will. In Europe for the past dozen years Miss de Treville has been singing coloratura roles in opera in Brussels and Vichy, and she also filled a short engagement at the Opera in St. Petersburg. On the program last Saturday it was announced that Miss de Treville would sing an aria from Rubinstein's "Demon"; she did not sing this, however, but substituted the "Bell Song" from "Lakmé" instead. In singing this trying excerpt from the Delibes opera, Miss de Treville revealed that her voice had lost none of its sweetness and purity, the middle tones especially being round and full. Her reception could not have been more hearty. She was recalled at least ten times and received several large bouquets.

A novelty by Rachmaninoff, entitled "Tears," was on the orchestral part of the program. In its original form, this composition is a suite for two pianos. The orchestral arrangement is by Mr. Altschuler, the conductor. Another work on Saturday's list was Tchaikowsky's "Sleeping Beauty" waltz. The concert closed with the performance of Glinka's overture, "Russian and Lyudmila," as it is spelled in Russian.

On Sunday afternoon, January 28, the Russian Symphonists repeated the foregoing orchestral program, with the exception of the Glinka piece, for which the second rhapsody of Liszt was substituted. The leader Altschuler that rather well known work into a marvelous jumble of jerky rhythms and slipshod technica, due to inartistic overhastening of tempi.

Laura Maverick, a mezzo soprano, was the soloist, and sang exuberantly, if not too judiciously, "Le Nil" by Leroux; "Le Printemps qui Commence," from "Samson and Delilah"; "Again My Gentle Lute," by Gounod; "In Autumn," by Franz; "Hindoo Song," by Bemberg, and "Danza," by Chadwick.

Eames and Gogorza Captivate Louisville.

Emma Eames and Emilio de Gogorza sang in Louisville, Ky., last Friday night at the Schubert Theater, to the largest and most brilliant assemblage of the season. The Courier-Journal of that city comments:

It is not strange that Emma Eames, great artist as she is, insists that the name of Emilio de Gogorza, her husband, be printed in equal type with her own. The honor is "indicated," as the doctors say, by his merits as an artist and also by the favor of a discriminating public. The first phrases of his solo, the aria from "Le Roi de Lahore," were fairly sensational in their effects. The baritone was at his best in this glorious air of Massenet; his superb voice ringing through the auditorium must have thrilled the coldest hearer to enthusiasm. The delight of the audience expressed itself in thunderous applause, to which the singer responded with a Spanish air, "Celoso."

Madame Eames has always been a great favorite in Louisville, and was, of course, warmly welcomed when she appeared, radiant and gracious. As the great diva has frequently been accused of a lack of warmth in her interpretations, the following quotation from the same critic is interesting: "In the Schubert songs her emotional and interpretative powers were given scope, and the greatness of the artist was revealed. No one who heard 'Gretchen am Spinnrade' sung last night could excusably accuse Emma Eames of coldness."

At the seventh Hamburg Philharmonic concert, Siegmund von Hausegger led his C major symphony with chorus.

Christine Miller to the Rescue.

Last Saturday night Signor Bonci was scheduled to open the artists' series of recitals at the Hotel Schenley, in Pittsburgh. When Mr. Bonci arrived in Pittsburgh Saturday morning from Toronto, Canada, he was suffering from a slight cold, which he did not consider serious and he expected to render his program with but few changes, but late in the afternoon his physicians pronounced his case one of acute laryngitis and absolutely forbade him singing even a program of light songs.

Not wishing to disappoint the large audience, the hotel management immediately (at 7.15 o'clock) called up Christine Miller by telephone to supply a program, for it was too late to notify the guests of the change. Miss Miller had just that morning returned home from a Western recital tour, but she graciously consented to come to the rescue, and at 8.30 she was at the hotel ready to begin.

It was a great compliment to the artistry of Miss Miller that not a single person left the hall when the announcement that Mr. Bonci was unable to appear was made.

Before an audience of 600 of Pittsburgh's most representative society folk Miss Miller and her accompanist, Carl Bernthaler, presented a program of twenty songs, entirely from memory. The composers represented included Henschel, Secchi, Debussy, Brahms, Rachmaninoff, La Forge, Rummel, and Malcolm MacMillan, a young St.

Paul musician, whose new cycle, the "Heart of Farada" (still in manuscript), was given a first hearing. The enthusiasm of the audience was unbounded and the young artists were recalled again and again. Pittsburgh is justly proud of two such musicians, who can present such a representative program in so finished a manner, and it was difficult to realize that Miss Miller had only forty-five minutes in which to dress and prepare her program. The accompaniments of Carl Bernthaler were, as usual, of a high order, and played without notes.

Sacramento Saturday Club.

The Saturday Club of Sacramento, Cal. has borne a considerable portion of the musical needs with its splendid programs. The 320th, 321st and 322d meetings were worthy of note. At the first, the participants were Mrs. Henry White, Mrs. Walter Longbotham, Stella Elkus, Edna Zimmerman, Anna Dyas, Hazel Pritchard, Zueletta Geery. At the second, Vladimir de Pachmann presented the program. The third engaged the service of Mrs. Charles Mering, Henriette Andriot, Mary Kendall, Esther Hills, Helen N. Patterson, Imogen Peay, Zueletta Geery and Edward Pease.

Mischa Elman is booked for a recital in Hamburg on February 2.

Ann Arbor Likes Fionzaleys.

For several years the members of the Fionzaleys Quartet have visited Ann Arbor, Mich., until their concerts have come to be looked upon as an indispensable feature of courses arranged each season under the auspices of the University School of Music. Their last appearance on January 22 aroused greater enthusiasm than ever before. Said the Michigan Daily:

After such a concert one can only regret that we are to have no more chamber music for another year. Never has any organization surpassed the performance of the Fionzaleys last evening; their ensemble was perfect; their readings were subtle, pulsating with human emotion. Every phrase was significant, both in relation to its neighbors and in relation to the complete whole of the composition.

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